

THE ART JOURNAL

FALL 1961 XXI 1



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INTERNATIONAL CONGRESS

The Twentieth International Congress of the History of Art, as announced in our last issue, was held in New York City from September 7 through 12. Although there were a few last minute cancellations, nearly seventy scholars from twenty-one foreign countries attended as well as some hundred and fifty participating members from the United States (There were no delegates from the Soviet Union but Poland and Czechoslovakia were represented, also Yugoslavia). This was the first time that the Congress, established in 1873, had met in the United States.

Millard Meiss of the Institute for Advanced Study, Princeton, N.J., was named President of the International Committee of the History of Art at the opening ceremonies to succeed Marcel Aubert of the Institut de France. As Chairman of the U. S. National Committee for the History of Art, Meiss had labored patiently for several years with the aid of his committee, to bring about the meeting on American soil. It was made possible by a grant from a joint committee of the American Council of Learned Societies and the Social Science Research Council, from funds made available by the Ford Foundation to enable more meetings of scholarly organizations in the humanities and the social sciences to take place in the United States. Additional contributions for the Congress were received from Arthur A. Houghton, Jr. and the Governments of France, Germany, the Netherlands, Switzerland and the United States. Following a reception at the home of President and Mrs. Grayson Kirk of Columbia University and a banquet at the Law Memorial Library of Columbus on the evening of September 7, the Congress turned to scholarly affairs on Friday the 8th. These continued through the 12th with social gatherings in the late afternoon and evening at the Frick Collection, the Cloisters, the Institute of Fine Arts, the Pierpont Morgan Library, the Museum of Modern Art and the Guggenheim Museum.

The session topics and speakers were listed in the Summer issue of the ART JOURNAL. At the final plenary session Sir Kenneth Clark spoke on *Motives*, using examples related to the pose of the Virgin and Child in Raphael's *Madonna del Granduca* and Erwin Panofsky spoke on *The Iconography of Correggio's Camera di San Paolo*.

Following the Congress many of the foreign delegates planned to participate in a group tour to Philadelphia, Washington and Baltimore. Others were to visit and lecture at museums and universities in Boston, Cleveland, Chicago and other cities.

Comment from the New President

The worth of the festival in New York, with respect to entertainment as well as instruction, must be ascribed to the generous activity of a great many colleagues. Congress chairmen and committees, museum directors and curators, not to mention university deans and presidents—and innumerable other persons—all conspired to create an exceptional event.

(Continued on page 18)

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Cover

Reuben Nakian: *Facade Sculpture*, Loeb Student Center, New York University, Washington Square, N.Y. "Nakian's ideological concept, and the means of expression he has used to interpret it, is a splendid example of the wedding of content and form. He portrays the essence of this University's educational function—the freeing of the mind and spirit of its students—without so much as an iota of the aesthetic compromise one so often encounters in thematic works of monumental scale."—Howard Conant (See p. 22)

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SPIRITUALITY, MYSTICISM AND NON-OBJECTIVE ART

I

"Truth in art is the unity of a thing with itself: the outward rendered expressive of the inward; the soul made incarnate; the body instinct with spirit."¹ This dictum by Oscar Wilde applies eminently to non-objective art which was able to achieve this unity by making the leap from the canvas to the spirit without the intervening step of subject matter. Non-objective art starts where representational art leaves off. It has the advantage that it does not wrestle with representational elements in addition to spiritual ones, but with spiritual ones alone. Non-objective art, in the hands of its masters, tore the veil from visible nature and presented its animating forces in the process of creation out of chaos or rest.

Non-objective art was the external manifestation of a spiritual revolution that did not materialize, except in art. It was precipitated by Theosophy, a self-styled universal religion, founded in New York in 1875, which aimed at a spiritual revitalization of the West. Its anti-rationalism had a certain appeal for those dissatisfied with the intense materialism and scientism of the late 19th century. Theosophy offered instead a mystic, oriental interpretation of life and evolution. According to Sophia Wadia, a Hindu theosophical leader, "It was Theosophy which alone linked East and West, and made the work of spreading spiritual knowledge all over the world imperative and possible."² During the forty years of its greatest influence (1875-1915) it made a deep impression on the thinking of many leading scientists (Flammarion), philosophers (Rudolph Steiner), scholars (Max Müller), writers (Maeterlinck), musicians (Scriabin) and artists (Kandinsky and Mondrian).

On this Theosophic foundation Kandinsky and Mondrian formed their aesthetic theories. As Kandinsky wrote in *On The Spiritual in Art*, "Literature, music and art are the first sensitive spheres in which this spiritual revolution makes itself felt, in the form of reality. These spheres reflect immediately the dark picture of the present; they feel the immensity of what, at first, was only a minute point of light, noticed by few and ignored by the vast majority."³

Theosophy taught the ancient Hindu doctrines of the interpenetration of the spiritual and physical realms; that the material appearance of nature is but an illusion (*maya*) and that there are several sheaths or bodies of progressively more spiritual matter within every individual. It also popularized the concept that the individual soul (*atman*) is identical with the oversoul (*Brahman*). The soul is but a divine traveller on an infinite round of cumulative experiences, from the lowest, the

inorganic kingdom, to the highest, past man and superman, to return, finally, to *Brahman*. This spiritual Darwinism seemed very attractive to many who saw more in nature than just physical phenomena and proved extremely inspiring to certain painters to whom the doctrine of the spiritual nature of all things opened up vast possibilities of experimentation with organic and inorganic forms for, in Hindu pantheism, everything contains a soul, not only man but the lowest plant, animal and crystal as well.

The esoteric and pseudo-scientific aspects of Theosophy together with the many scandals connected with its founder, the Russian Helena Petrovna Blavatsky,⁴ created much animosity, and, except in insignificant splinter groups, it did not survive the First World War. However, Kandinsky (who respectfully mentions Helena Petrovna Blavatsky in his book), faithful to Theosophic principles, believed "Each one of these artists, who can see beyond the limits of his present stage, in this segment of spiritual evolution is a prophet to those surrounding him and helps to move forward the ever obstinate carload of humanity."⁵ The acknowledged father of Abstract Expressionism arrived at his style and theory of art through mystic intuitions. He made this clear in his classic treatise *On The Spiritual in Art*.

The form, even if entirely abstract and resembling a geometric figure, has its inner harmony and is a spiritual being with characteristics identical to it. . . . (p. 46)

It is clear, therefore, that this choice of object (one of the elements in the harmony of form) must be decided only by the corresponding vibration in the human soul. . . . (p. 51)

His eye should be directed to his inner life and his ear should hearken to the words of inner necessity. Then, he will resort with equal ease to every means and achieve his end. This is the only way to express the mystic need. . . . (p. 58)

That is to be considered beautiful which results from an inner spiritual need, as only that which is spiritual can be beautiful. . . . (p. 95)

Similarly, Mondrian lived under the spell of Theosophy. He joined the Theosophical Society of Amsterdam in 1909, but had evinced interest in its doctrines years before that.⁶ His thought was profoundly influenced by the books of a Dutch Theosophist M. H. J. Shoenmakers. "It is evident in many places that Mondrian borrowed from him a part of the terminology that appears in the essays published later in *De Stijl*.

The author, a previous contributor to the JOURNAL, is on the faculty of Pace College, New York City. This article was prepared with the aid of a research grant from the college.

¹ De Profundis, *The Works of Oscar Wilde*, ed. G. F. Maine, New York, 1954, p. 864.

² *The Brotherhood of Religions*, Bombay, 1944, p. 27.

³ American edition, ed. Hilla Rebay, New York, 1946, pp. 26-27.

⁴ She was exposed by the London Society of Psychical Research "as one of the most accomplished, ingenious and interesting impostors in history." E. M. Butler, *The Myth of the Magus*, Cambridge, 1948, p. 247. cf. G. M. Williams, *Priestess of the Occult*, New York, 1946.

⁵ Kandinsky, op. cit., p. 17.

⁶ Michel Seuphor, *Piet Mondrian*, New York, 1956, pp. 54-58.

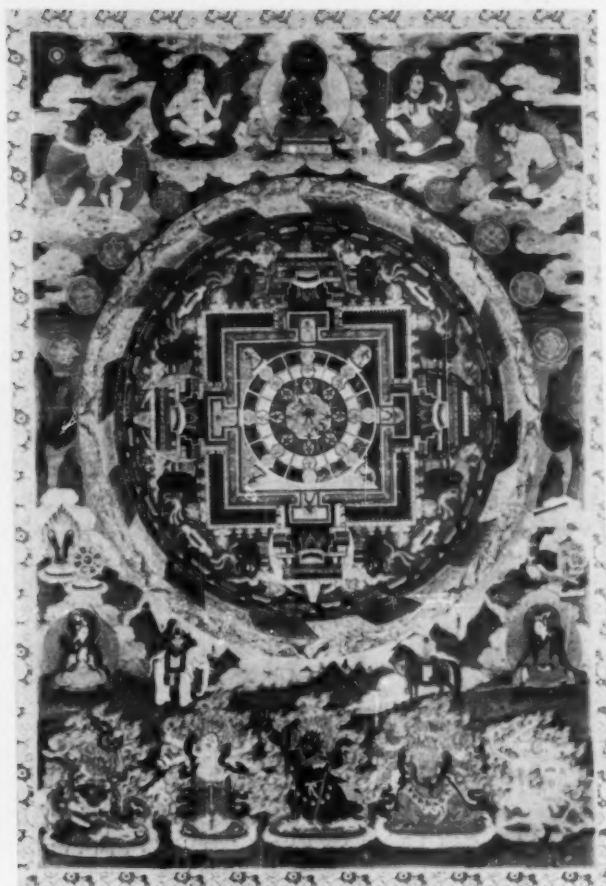


Fig. 1. Tibetan Samvara Mandala, Courtesy of the Smithsonian Institution, Freer Gallery of Art, Washington, D.C.

Unquestionably he took from him the main term *nieuwe beelding*, which we may translate literally as 'new form-construction'—more commonly called neo-plasticism.⁷ Mondrian's vision, although the purest of its genre, can be related to cubism. He recognized the latent possibilities in it, bringing to it a vision which matched the potential of its form.

As early as 1914, Mondrian wrote in his Notebooks thoughts which antedate those published in *De Stijl* and which show the direction of his aesthetic and mystical thinking.

Two roads lead to the spiritual: the road of doctrinal teaching, of direct exercise (meditation, etc.) and the slow but certain road of evolution. One sees in art the slow growth of spirituality, of which the artists themselves are unconscious.

To approach the spiritual in art, one will use as little of reality as possible, for reality is opposed to the spiritual. Thus the use of elementary forms is quite logical. Since these forms are abstract, we find ourselves confronted by an art that is abstract.

⁷ Michel Seuphor, Piet Mondrian: 1914-18, "Magazine of Art," May, 1952, p. 223.



Fig. 2. Hindu Sri-Yantra Mandala, Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization*, New York, 1947, Plate 36.

Art, being superhuman, cultivates the superhuman element in man and hence has become a means for humanity's evolution of equal importance with religion.

The artist by intuition sees things much more spiritually than do ordinary men. That is why the reality he sees is more beautiful, and for the same reason art is a boon to ordinary men.⁸

Mondrian wanted above all to catch the "pulsating rhythm of life." He wrote in *New Art-New Life*, "The exact expression of the rhythm of equivalent oppositions [horizontal and vertical] is able to enhance our sense of the value of the vital rhythm in a most thorough way, through its new representation, to make us somewhat aware of the actual tenor of life."⁹ The equivalence of these two straight lines, horizontal and vertical, indicated to him the two aspects of life, the equal value of matter and spirit, masculine and feminine, collective and individual, in short, "the profound rhythm of all that exists."¹⁰

What some choose to see today in terms of pure aesthetics, was to Mondrian (and Kandinsky as well) an expression of pure spirit. Mondrian's grid system was born of his monistic theory of the cosmos, for he believed that the manifested universe is an illusion and everything is spirit. His neutral background is the undifferentiated continuum, the void, or Nirvana. Within this cosmic void the absolute plays its cosmic game of creating and destroying, manifesting and disappearing, becoming and resting. He hoped to break through the

⁸ Michel Seuphor, op. cit., p. 217.

⁹ H. L. C. Jaffé, *de Stijl*, Amsterdam, 1956, pp. 220-222.

¹⁰ Jaffé, op. cit., p. 224.

visible into the eternal. He rejected nature not only because it was to him an illusion but because it is the everchanging manifestation of a constant principle he calls spirit. This we find confirmed in Mondrian's early Notebooks. "The positive and the negative break up oneness, they are the cause of all unhappiness. . . . The union of the positive and the negative is happiness. The more the positive and the negative are united in a being, the happier he will be. . . . Art being life, it depends on the state of evolution and of the nature of society. Since modern science has confirmed the Theosophical doctrine according to which matter and force (mind) are *one*, there is no reason to separate them. If it is true that matter and mind (force) constitute life, we must take both into account and not just one of these two. . . ."¹¹

This theory of the oneness of life (monism) Mondrian culled from those classic Hindu scriptures popularized by Theosophy in the West, the Upanishads and the Bhagavad Gita.

This whole world the illusion-maker (*mayin*) projects out of this [Brahma].

And in it by illusion (*maya*) the other [individual soul] is confined.

Now, one should know that Nature (*Prakriti*) is illusion (*maya*),

And that the Mighty Lord (*mahesvara*) is the illusion-maker (*mayin*). . . .¹²

The Lord of all things living; not the less—
By Maya, by magic which I stamp
On floating Nature-forms, the primal vast—
I come, and go, and come. . . .¹³

We know that Kandinsky and Mondrian derived their theoretical background from Theosophy; mandalas may have given them certain formal elements. Since Mondrian indicated in his early Notebooks that he believed in meditation practices it is more than likely that he was familiar with these mystic diagrams of oriental religions. A mandala is a magic circle or square (or a square within a circle) drawn on paper or on the ground, or made of butter, rice and other materials. It is an abstract pattern upon which the devotee, monk or yogin meditates, for the center of the mandala is believed to be the seat of a deity (Fig. 1). During meditation these mandalas become charged with immense power and the deity appears before the mental eye of the devotee. He identifies with it and often imagines that he himself is the god to whose perfection he aspires.¹⁴ Mandalas are also used in magic by lamas to acquire superhuman powers, or *siddhis*.¹⁵ Such mandalas have been used in the East since time immemorial and are evidence of the oriental antecedence of the theory that abstract patterns are charged with energy or spiritual forces. (Fig. 2) Certain

remarks by Kandinsky confirm his belief in the latent spiritual powers of geometric designs: ". . . we recognize the spirit of our time in the realm of construction, not as clear 'geometric' construction, which is immediately noticeable, rich in possibilities and expressive, but as an inscrutable one, which inadvertently lifts itself beyond painting; and which, therefore, is meant less for the eye than for the soul."¹⁶ And Mondrian: "When one does not represent things, a place remains for the divine. . . ."¹⁷ Mondrian, in particular, achieved with his paintings what a yogin achieves in deep meditation—the reconciliation of all opposites and the mergence in to Nirvana.

The severe grid system of Mondrian's style profoundly affected international architecture, interior decoration, commercial art, typography and other fields of creative endeavor. Kandinsky, on the other hand, freed the artist's subconscious and substantially altered the history of painting towards a direct translation of the artist's intuition of the inner forces of nature. We are today surrounded by symbols of the equivalence of spirit and matter. But this is exactly what was desired by these artists for whom art was an implement in the evolution of man towards a greater awareness of the world of the spirit. It is with this larger purpose in mind that Kandinsky wrote, "Anyone who absorbs the innermost hidden treasures of art, is an enviable partner in building the spiritual pyramid, which is meant to reach into heaven."¹⁸ Mondrian echoed this same feeling twenty-one years later: ". . . after all there is only *one way of evolution, absolutely identical as to life and to art*."¹⁹

The founders of the non-objective styles of art either identified with mystical movements or thought in terms of extreme subjective idealism, aesthetically as well as philosophically. Just to think of "pure form," "pure space," or "conceptual spaces" implies speculations of a mathematical and philosophical order. Of course, not all non-objective painters are mystics, but all strive towards a purer vision and towards direct self-expression. Malevich, for instance, was no mystic, but he, too, aimed at a purer vision, at a complete liberation from "things" and a feeling for the "essence." Suprematism, according to Malevich, is an "unmasked" art from which to contemplate life through the prism of pure aesthetic feelings. In other words, suprematism is a "concretion of feeling."²⁰ Zen Buddhism has the same significance for the younger American abstract-expressionists that Theosophy had for the founders. And those who have no leaning towards mysticism embrace existentialism which, like subjective idealism, leads to solipsism, the point where oriental mysticism and extreme individualism touch. Robert Motherwell, in summing up the position of the younger American non-objective painters said: "For make no mistake, abstract art is a form of mysticism . . . [it] is an effort to close the void that modern men feel . . . I think that one's art is just one's effort to wed oneself to the universe, to unify oneself through union. . . ."²¹ Representational painters who identify with na-

¹¹ Michel Seuphor, *Piet Mondrian*, p. 118.

¹² R. E. Hume, *The Thirteen Principal Upanishads*, Madras, 1949, p. 404.

¹³ F. Edgerton, *The Bhagavad Gita*, Cambridge, 1944, p. 111.

¹⁴ Lama Anagarika Govinda, *Grundlagen Tibetischer Mystik*, Zurich, 1956, p. 199.

¹⁵ A. K. Gordon, *The Iconography of Tibetan Lamaism*, Tokyo, 1959, p. 27, n. 1.

¹⁶ op. cit., pp. 89-90.

¹⁷ Michel Seuphor, *Piet Mondrian*, p. 118.

¹⁸ op. cit., p. 36.

¹⁹ Jaffé, op. cit., p. 217.

²⁰ *Die Gegenstandslose Welt*, Bauhausbücher #11, Munich, 1927, pp. 74, 82.

²¹ "What Abstract Art Means To Me," *The Museum of Modern Art Bulletin*, Spring, 1951, pp. 12-13.

ture achieve, in some instances, a state of *participation mystique*; non-objective artists aim towards *participation creatif*, for they identify with the creative forces of nature.

II

Since the middle of the 19th century artists have been experimenting with a more and more synthetic view of the world. Several schools arose that tried to express nature in terms of light and pure color (Impressionism and Expressionism)—in terms of pure space (Cubism)—in terms of pure mathematical relationships (Neo-Plasticism)—in psychological terms (Surrealism)—and, finally, in extreme subjectivity (Abstract-Expressionism). The history of the destruction of the outer world of appearance signifies a gradual spiritualization of art, for it leads to ever more symbolic statements. The fact that these symbols are often of an intensely personal nature does not necessarily weaken this contention, for the spiritual experience of 20th century man has also, to a large degree, become a private one. "Man's ultimate concern must be expressed symbolically, because symbolic language alone is able to express the ultimate."²² This applies, as well, to pictorial language, for when art falls short of ultimate concern, that is, the painter's interpretation of the cosmos, it belongs in the category of "signs," or forms which are easily recognized but which do not evoke a deeper, spiritual response in the viewer. The evocative powers of a symbol transcend language, for its connotations may be infinite. In short, a symbol is "something that stands for, represents, or denotes something else . . . esp. a material object representing, or taken to represent, something immaterial or abstract, as a being, idea, quality, or condition."²³

When one contemplates a non-objective painting by Pollock, for example, one experiences the forces themselves that gave rise to it, for the creative idea which engendered the canvas is the painting itself, in other words, the aesthetic components are also its spiritual elements. (Fig. 3) In the abstract-expressionist style, for the first time in the history of art, there is no dichotomy between matter and spirit, or form and meaning, for they have fused. This is a tremendous step into a new dimension of art and experience necessitating a re-evaluation of symbolism in non-objective art.

Since a symbol, by definition, stands for something other than itself (the lotus symbolizes purity; yang-yin, heaven and earth; circle, eternity; light, God, and so forth) paintings which constitute a direct experience may not rightly be considered symbolic. Intuitive insights do not depend upon intermediate steps, such as verbal or visual symbols, but apprehend reality directly. The difference between symbolization and direct experience may be compared to a painting of an apple and the eating of it. Verbal description of an apple is furthest removed from reality, a painting of it is somewhat related to reality, but only in eating can an apple actually be experienced. When the act of painting is the aesthetic, or spiritual experience (action painting) it cannot be interpreted symbolically.

²² Paul Tillich, *Dynamics of Faith*, New York, 1957, p. 41.

²³ *The Oxford English Dictionary*, Oxford, 1933, X, p. 362. It is highly doubtful, however, whether there is an occult relationship between the symbol and that which is being symbolized. Jung, Tillich and Maritain defend this theory while Ogden, Whitehead and Langer oppose it.



Fig. 3. Jackson Pollock, *Number 5*, 1950, Courtesy of the Museum of Modern Art, New York.

The viewer does not stand in front of such a canvas searching for symbols but he has a direct impact of the reality itself. Non-objective paintings are shortcuts to experience, eliminating two important steps essential in language and representational art. The classic procedure was 1) object or idea, 2) the symbol, i.e. the painting, 3) the viewer. Now there is only 1) the painting, and 2) the viewer. Consistently non-objective paintings depend upon neither object nor symbol. What is left is a direct experience of a reality confronting the viewer.

Non-objective art has broken through the process of symbolization itself. The cardinal point of difference between non-objective and representational art is that in the former the formal referents are not symbols in the traditional sense, evoking something outside of themselves, but that they simply are without denotative content altogether. The mature paintings of Kandinsky, Mondrian or Pollock remind one of nothing ever seen in this world. And new forms create new emotions with which we have to become acquainted. Non-objective art has made an important contribution to the history of the development of the mind, opening up new dimensions of perception and being. Infinity becomes larger each time a new style adds a new extension. It has been the historical purpose of art to enlarge our dimensions of seeing, and therefore of knowing, and transfigure them with the magic of artistic expression.

Although non-objective art cannot properly be called symbolic—the term is almost unavoidable, for even the mathemati-

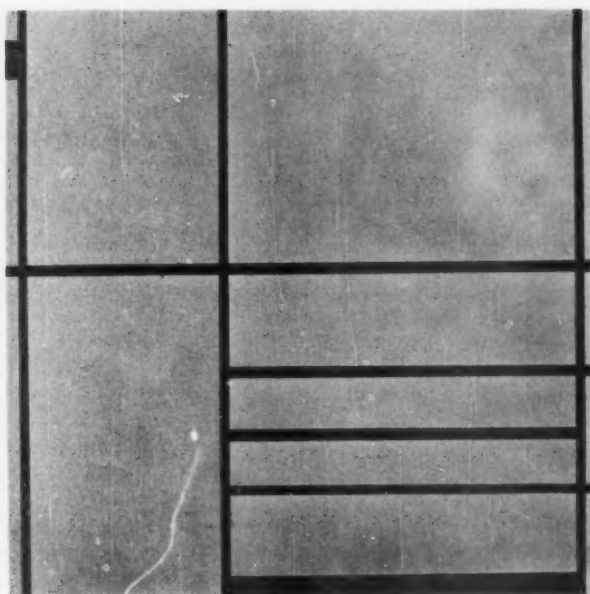


Fig. 4. Piet Mondrian, *Composition in White, Black and Red* (1936). Courtesy of the Museum of Modern Art, New York. Gift of the Advisory Committee.

cal purity of Mondrian's paintings, or the swirling, energetic dimensions of Pollock's have physical characteristics and emotional suggestibilities. They exist in a twilight zone between form and spirit. The only way we can discuss them without falling into the symbolic or semantic traps would be with a new term which cuts across both form and spirit—metasymbolic. The term metasymbolism reconciles the fact that the conformations of non-objective art are symbolic only of themselves, that is, they point to deeper truths not without but exclusively within their own formal world. The difference than may be formulated as follows: all works of art which evoke something other than themselves are symbolic, (representational or partly representational art work which portray nudes, trees, guitars, waves, and so forth, since the objects themselves are obviously not *upon* the canvas or *in* the stone), but all those works of art which do not symbolize anything outside of themselves should be considered metasymbolic.

The epistemological problem is the critic's, not the artist's. The artist's epistemology is in the act of creating, which is a valid, although non-verbal form of knowledge. The moment art abandoned nature the task of the critic became problematic, for most abstract paintings defy description. As Susan K. Langer put it, "Non-discursive symbols cannot be defined in terms of others, as discursive symbols can."²⁴ The greatest difficulty arises with metasymbolic paintings which transcend even visual, non-discursive symbolism as defined above. Metasymbolism also requires a new language, a metaaesthetics which emphasizes with the creative process revealed upon the canvas, eschewing any reference whatsoever to verbal or visual images.

Metasymbolic paintings are beyond any critical apparatus known up to this time. The originators of non-objective art believed that the forms and colors they employed were a priori

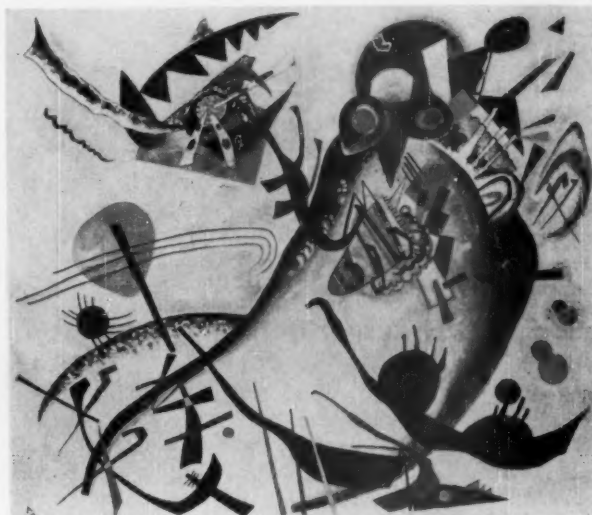


Fig. 5. Vasily Kandinsky, *Blue Segment, No. 235*. Courtesy of The Solomon R. Guggenheim Museum, New York.

charged with spiritual content that evokes a corresponding spiritual response in the "soul" of the observer. The infinite calm of a Mondrian is as explicit and clear a statement as humanly possible. (Fig. 4) The same applies to the other extreme as represented by Kandinsky, Gorki, Pollock and others, where a visual condensation of lines, forms and colors takes place before the eyes of the observer. (Fig. 5) Mondrian's world, in which all tensions have come to rest and all opposites have been equalized, and Pollock's world which is still in the process of evolving, are deeply moving and compelling spiritual-aesthetic insights.

It is regrettable that some critics have attacked non-objective art as expressions of "terror," "chaos," "perverted visual trends," "spectacles of a continuous nervous breakdown," "nihilistic automatism," "mechanical arrangements," and so forth. This amounts, of course, to nothing more than name-calling, evading the profound problems raised by these new forms. Critics, trained in the classic tradition of scholarship and seeing, feel naturally baffled and robbed of time-honored standards. But when they "interpret" in direct opposition to the declared intentions of the artist they face a burden of proof they cannot objectively deliver.²⁵ On the other hand, the pomander-scented prose of certain of the younger writers who vigorously defend it is equally wide of the mark. No verbal gymnastics will make its mysteries more comprehensible precisely because one symbolism cannot be substituted for another. The factors involved in criticism of non-objective art are six: historic, technical, aesthetic, philosophic, metasymbolic and semantic. Of these, the first four admit of intelligible discussion, while the last two defy it. One is reminded of the terse statement by the philosopher Ludwig Wittgenstein, "... whereof one cannot speak thereof one must be silent."²⁶

²⁵ B. C. Heyl, *New Bearings in Esthetics and Art Criticism*, New Haven, 1952, pp. 74-77.

²⁶ *Tractatus Logico-Philosophicus*, London, 1955, p. 27.

²⁴ *Philosophy in a New Key*, New York, 1948, p. 77.

ITALIAN FASCIST ARCHITECTURE:

Theory and Image

As memory of the Italian Fascist experiment dims with time, the concrete architectural image of that regime assumes major importance as a document of art in the service of totalitarian doctrine. Here, if ever, would be accomplished (one might suppose) the forging of a comprehensive, coherent and powerful architectural style. For here a supreme dictator controlled the sources of patronage; here the masses were powerless to interject the disruptive factor of modern fragmentation in function and taste; here the root of social evil might have produced the flower of stylistic unity—an architecture rigidly expressive of its period, its government, and its ideological background.

Experience has shown us that the black miracle failed to materialize. And, as an example of this failure, the Italian Fascist experiment is most instructive. With a glorious tradition from the distant past and a recent period of stagnation and neglect, Italy offered the new totalitarian regime of Mussolini opportunities and pitfalls of special interest.

The curious results are a matter of record: On one hand, a retreat to the Imperial past as evidenced in the *Stadio Mussolini* in Rome (fig. 1); at the same time, with Nervi's *Stadio Giovanni Berta* at Florence (fig. 2), an avant-garde exploitation of interrelated spatial and solid forms in a modern material; and, as a compromise, the presentation of the Fascist image in the guise of ubiquitous, simplified classicism at the *Palazzo del Rettorato* of the University of Rome (fig. 3). In other words, Fascist architecture achieved instead of unity, focus and galvanization a remarkable state of eclecticism.

Motivation for this eclectic condition is not difficult to discover since eclecticism served to provide the multifaceted image of the Fascist state. The *Stadio Mussolini* equated the new regime with the power, wealth and prestige of the long-lost Empire; Nervi's dynamic creation mirrored the revolutionary vigor and progressive aspirations of the state; and the *Palazzo del Rettorato* combined past and present in the language of compromise, imposing a veneer of modernism upon recognizable and venerable classical premises.

So much has become familiar with time.¹ What has not been made clear, however, is the manner in which this eclectic image of Fascist architecture reflects quite accurately the political and aesthetic theories of the ill-fated regime. For eclecticism and inconsistency early became distinguishing features of Fascist thought. During the stormy years of its genesis, Fas-

cism, busy exploiting momentary political advantages, had little opportunity to formulate basic general principles. With time, the resultant relativistic point of view became a matter of pride among Fascist theorists. Following the example of the French syndicalist, Georges Sorel, Mussolini and his followers were convinced that a new social order might be established by means of the violent destruction of existing society and governed according to the spontaneous and unpredictable creation of the moment. Mussolini, on March 23, 1921, declared: "We do not believe in dogmatic programs, in that kind of rigid frame which is supposed to contain and sacrifice the changeable, changing and complex reality. . . . We permit ourselves the luxury of being aristocrats and democrats, conservatives and progressives, reactionaries and revolutionaries, legalitarians and illegalitarians, according to circumstances of time, place and environment—in a word, of the history in which we are constrained to live and to act."² Two years earlier, in 1919, Mussolini had characterized this attitude more colorfully when he boasted: ". . . the fascisti are the gypsies of Italian politics, not being tied down to any fixed principles. . . ."³

The gypsy aspect of Mussolini's political theory found analogies in Fascist aesthetic theory, providing inspiration for the mixture of conservative, progressive and compromise solutions to the evolution of Fascist architecture.

Antonio Muñoz, to whom Mussolini entrusted the creation of Fascist Rome, launched a new *Renovatio Romanorum*, a material manifestation of Italy's Imperial past intended to incite a moral and spiritual renovation of the Italian populace for the purpose of new colonial endeavors. This *Renovatio* was, in Muñoz' words, both "material and moral—not only is new life traced in the sacred earth and a new city built on the solid stones but the spirit of its inhabitants is moulded and constructed according to a solid purpose."⁴ Moreover, he envisaged the fostering of the public virtues, obedience and discipline, by his civic program: "The recovery of body and spirit; obedience to the laws of beauty and of civilization; discipline in the streets, in the home, in the school."⁵

The desire to lay bare the extant symbols of the nation's Imperial past overcame all opposition. For, much to the chagrin of influential Roman businessmen who had already contracted to construct an office building on the site, Mussolini ordered the ruins of ancient temples in the *Largo di Torre Argentina* in Rome excavated and exposed to public view (fig. 4).

Reverence for the inspirational monuments of ancient

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¹ Tentative awareness of the eclectic nature of Fascist architecture was early expressed in the following articles: F. A., "Roman Architecture Today," *The Studio*, CVI, 1933, pp. 286-292; Pasquale Carbonara, Bruno Finaro and Eugene Raskin, "The New Italian Architecture," *The American Architect*, CXLVII, 1935, pp. 11-15; and "Some Recent Italian Buildings," *Architectural Review*, LXXXVII, 1940, pp. 193-206.

² Quoted by Herman Finer, *Mussolini's Italy*, London, 1935, pp. 18-19.

³ Quoted by Herbert W. Schneider (*Making the Fascist State*, New York, 1928, p. 67), who fully treats this aspects of Fascist philosophy.

⁴ Antonio Muñoz, *Roma di Mussolini*, Milan, 1935, Preface.

⁵ *Ibid.*, Preface.

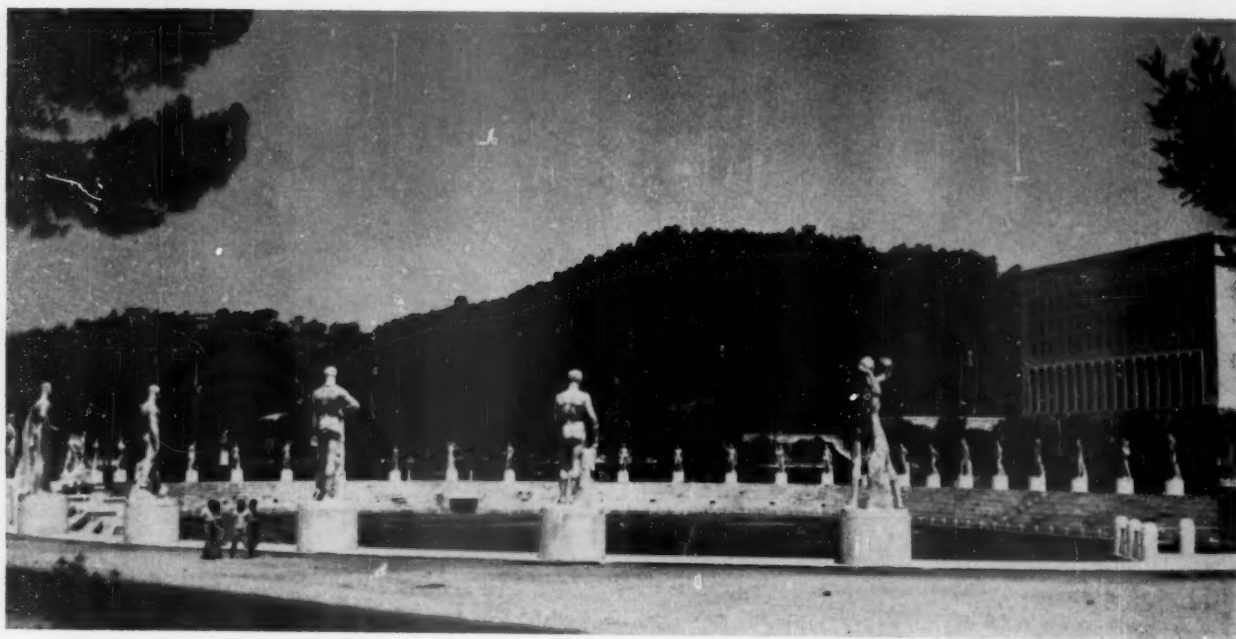


Fig. 1. Stadio Mussolini, Rome, Enrico del Debbio, 1932.



Fig. 2. Stadio Giovanni Berta, Florence, Luigi Nervi, 1932 (Left).

Fig. 3. Palazzo del Rettorato, University of Rome, Marcello Piacentini, 1932-5.





Fig. 4. Temples at Largo di Torre Argentina, Rome, excavated 1926-30.



Fig. 5. Via dell'Impero, Rome, 1932.



Fig. 6. Palazzo Venezia, Rome, XV century. Headquarters of Mussolini.

Rome, however, did not prevent Mussolini from desecration of a famed archaeological site. In 1931, work was begun on the construction of the *Via dell'Impero* (fig. 5) covering with a straight asphalt ribbon the ruins of the ancient Roman Fora from the Piazza Venezia to the Colosseum. With its inauguration in 1932, modern vehicular motion (sounding a Futurist

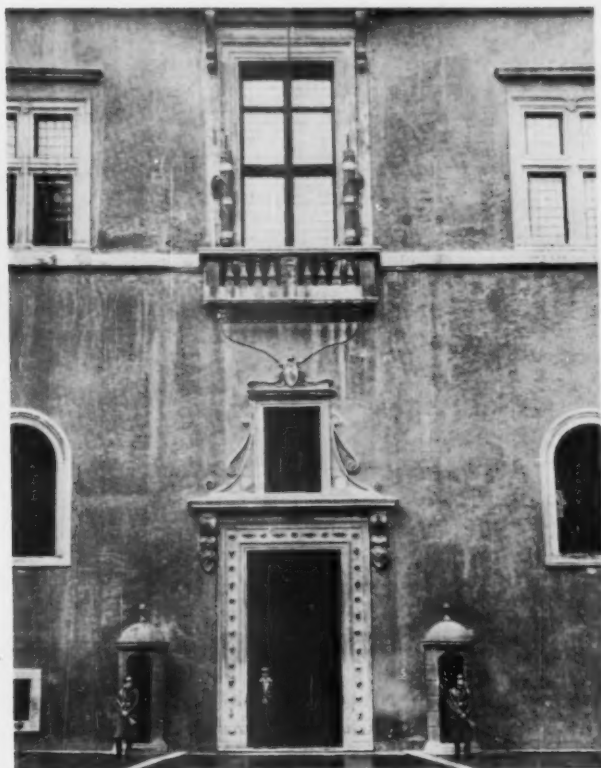


Fig. 7. Entrance and balcony of Palazzo Venezia.



Fig. 8. Casa dei Farnesi, Rome, Giuseppe Terragni, 1932-6.

note) was free to traverse the area flanked by archaeological remains, statues of the Emperors and recently installed maps of the ancient Empire. And, during its frequent service as processional way for Fascist military parades, the road symbolically juxtaposed the contemporary and the ancient, suggesting a parallel between Mussolini's army and the victorious legions of ancient Rome.

Further connection with tradition was implied at the starting point of the new Imperial Way. There, in the Renaissance *Palazzo Venezia* (fig. 6), Mussolini maintained his main office amid the pomp and splendor of the grandiose *Sala del Mappamondo* where historical tradition appeared as the basis of

Fascist authority. And it was from the balcony of this Renaissance structure (fig. 7), rendered Fascist by the addition of two symbolic fasces (now removed), that Mussolini delivered his bombastic, yet effective speeches to a populace only too willing to surrender its collective will to his.

The *Stadio Mussolini* of Enrico del Debbio (fig. 1), part of a vast complex of athletic facilities intended to strengthen the Italian populace for the strenuous activities of colonial expansion, also served to objectify the myth of the dictator as a successor to the Caesars. Built of traditional marble and brick, and, like the ancient circuses, surrounded by heroic male statues, the *Stadio* expressed the Fascist ideals of virility, strength and hygiene in terms of the ancient past.

Yet, true in aesthetics as in politics to a gypsy mode of operation, Fascism also bestowed official approval (especially outside the hallowed precincts of traditional Rome) upon modern trends in architecture in order to objectify another aspect of the multifaceted conception of the Fascist state. Mussolini, according to Muñoz, once proclaimed himself a champion of modern architecture: "I insist in unequivocal terms that I am for modern architecture, for the architecture of our day. . . . It is absurd to think that we cannot have an architecture of our own era; it is absurd not to want a rational and functional architecture. . . ."⁶

"Rationalist" architecture, a manifestation in Italy of the powerful movement which has come to be known as the International Style, was sponsored by a group of seven young architects, the "Gruppo 7," which exalted clarity and order as aesthetic ideals. Yet, perhaps sensitive to the opposition of conservative critics, they justified their modernity as a contemporary expression of traditional principles. In a manifesto of 1926, they declared: "Between past and present there is no incompatibility. We do not want to break with tradition. . . ."⁷ One of the group, Giuseppe Terragni, designed a highly effective Fascist structure in the contemporary mode. His *Casa del fascio* (fig. 8), significantly far from Rome at Como, reflects, in a strict adherence to logic and order in geometrical disposition of rectangular forms, not a single overt reference to the classical past. Even in general terms the building evokes, if anything, the principles of Republican rather than Imperial Roman architecture. Yet, although in cryptic language, it appropriately reflects Fascist ideals of discipline and public order in the otherwise easy-going atmosphere of the lake-resort town.

While Fascism thus evolved its image in progressive, yet static terms, it desired to stress as well the revolutionary aspect of its early years. Especially during the first decade of existence, Fascist criticism advocated a dynamic art and architecture. Commenting on the foundation of an Italian Academy after the model of the French prototype, the *Critica Fascista* declared: ". . . the Italian Academy must be an anti-academy, anti-parasitic, anti-static, dynamic, operating, creative. It must be the organ of the Fascist revolution in the field of art."⁸

This dynamism found appropriate expression in Mussolini's athletic programs. And, contrasting with the *Stadio Musso-*

⁶ *Ibid.*, p. 445.

⁷ From an article entitled "Architettura," *Rassegna Italiana*, December, 1926. Quoted by Mario Labò, *Giuseppe Terragni*, Milan, 1947, p. 7.

⁸ From *Critica Fascista*, February 15, 1927, pp. 61-64. Quoted by Schneider, *op. cit.*, p. 363.



Fig. 9. Exhibition room, "Il 1922 Fino all'Ottobre," Giuseppe Terragni.

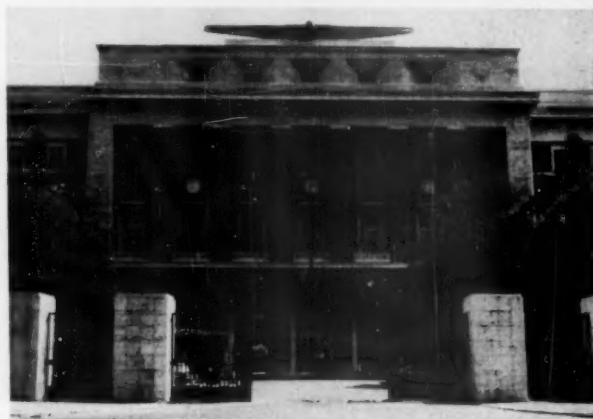


Fig. 10. Ministero dell'Aeronautica, Rome, Roberto Marini, 1931.

lini at Rome, where local tradition was transformed into a positive value, Luigi Nervi's *Stadio Giovanni Berta* in Florence (fig. 2) freely and boldly described, in reinforced concrete, space-embracing masses which mirror perfectly the ideal dynamic equilibrium of body and spirit the Duce desired in his athletic population.

Fascism also fully condoned the use of Futurist design in order to express the revolutionary ardor of the state. At the *Mostra della rivoluzione fascista* (Rome, 1933), in which the



Fig. 11. Palazzo della Civiltà Italiana, Universal Exhibition of 1942, Rome, Guerrini, La Padula and Romano.

director of the Fascist party, Dino Alfieri, saw the realization of "the throb of a superior will, animated and plastic: the Will of the chief in which seem to converge all the mysterious forces of the race,"⁹ the dynamism and iconoclasm of the Futurist style were conjured forth to depict the revolutionary thrust of the Party. In an exhibition room entitled *Il 1922 fino all'ottobre* (fig. 9) the same Giuseppe Terragni who designed the *Casa del fascio* created a Futurist expression of the sanctified events of the march on Rome. Unlike Futurist artists who indulged in anarchic and autonomous activity, Terragni intended to channel Italian potential into state-directed endeavors. Fascist rhapsodists referred to the Exhibit as an Odyssey of the Fascist spirit, a cyclical story of the war and revolution raised to the level of a national poem. Roberto Papini declared: "When you stand at the entrance . . . you are as if in the mouth of an immense machine and, gear by gear and degree by degree, are constrained by a superior force and convinced that there has been a revolution in Italy."¹⁰

Significantly, the style selected as the typical expression of Fascist ideals—a weak compromise between past and present—constituted, in a sense, the most appropriate expression of the eclectic theories of the dictatorial regime. Already in 1926, this development had been forecast by Mussolini when he

⁹ Quoted by Roberto Papini, "Arte della rivoluzione," *Emporium*, April, 1933, p. 196.

¹⁰ *Ibid.*, p. 195.

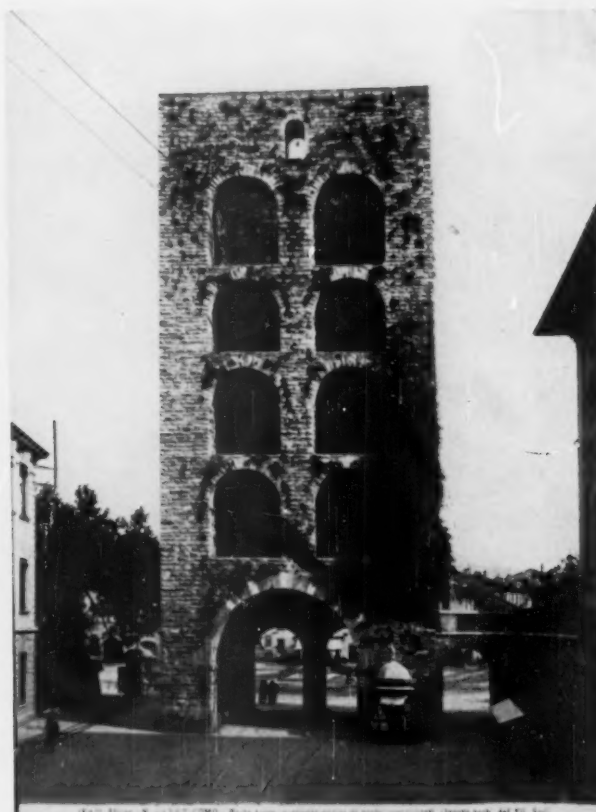


Fig. 12. Porta-Torre, Como, XII century.

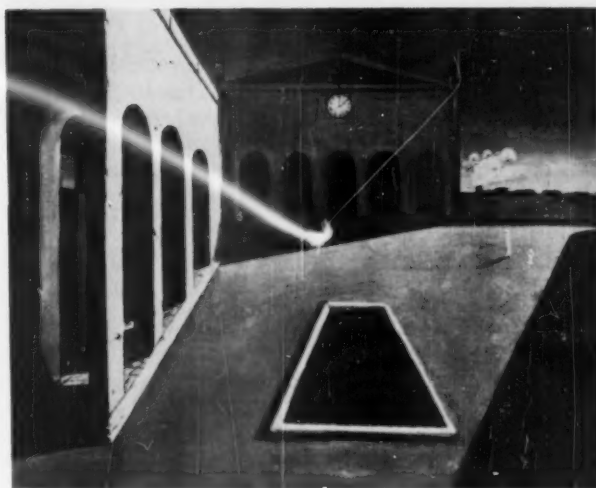


Fig. 13. Giorgio di Chirico, *Delights of the Poet*, 1913, oil painting, Museum of Modern Art, New York.

stated: "Now on a ground thus prepared a great art can arise which can be traditionalistic and at the same time modern."¹¹

Fascist relativism, which could advocate both modern and traditional movements, naturally turned to a modernized, simplified classicism to project the image of a state which

¹¹ From the *Accademia delle belle Arti*, Perugia, October 5, 1926. Quoted by Schneider, *op. cit.*, p. 358.



Fig. 14. Colombario di Vigna Codini, Rome, III century.

purported to synthesize the past and present with implications of survival in the future. Consider the example of Marcello Piacentini, the most influential architect of the Fascist Academy, who regarded the purity of the International Style to be arid and anti-nationalistic.¹² As director of the vast project of the

¹² Piacentini, "Evoluzione architettonica," *Le Arti*, 1939, p. 239.

Catherine E. Taylor

TODAY'S ART MUSEUM

Comments of A Twin Cities Housewife and Gallery-Goer

Before trying to comment on the function of today's museum, it is helpful first to look briefly at its past. By the 1930's most major, American cities boasted an art museum. This early period of museum development can be put under the heading of construction, acquisition, and preservation. Those were the days when great collections were given to the museum, and when the museum regarded the preservation of these collections as one of its main tasks. Private funds largely supported these early museums.

A fascinating book to read from this early period is

University City of Rome, he designed the *Palazzo del Rettorato* (fig. 3) in the guise of simplified classicism in which the rigid severity of the facade attains traditional monumentality by means of a classical portico entirely devoid of classical detail.

And, in Rome, even the official face of Italian military aviation, a subject inherently congenial to contemporary expression, rejected Futurist design. Roberto Marino, in 1931, conceived of the *Ministero dell'Aeronautica* (fig. 10) in terms of simplified classicism, utilizing traditional marble and brick. Only the brute power of the marble frame, which monumentally encloses the dramatically recessed facade, manages to suggest the monolithic power of the regime. Otherwise, it is the eagle hovering above which tends to complete by its architecturally extraneous presence the symbolic fusion of traditional and contemporary elements into an adequate synthesis of the ideals of the Fascist state.

There exists, perhaps, only one building in or about Rome which rises above the level of uninspired neo-classicism, achieving a degree of metaphysical expression which reflects the quasi-mystical endeavor of Fascist theory to place itself in the past, present and future simultaneously—the *Palazzo della civiltà Italiana* by Guerrini, La Padula and Romano, which formed part of the ill-fated Universal Exposition of 1942 (fig. 11). The *Palazzo* establishes overt, yet modified references to the past, recalling not only the ubiquitous arcades of Roman architecture but also the Romanesque *Porta-Torre*, a twelfth century gateway located at Como (fig. 12). Yet, the insistent juxtaposition of blank wall surfaces and deep, dark arcades, achieves the metaphysical and evocative power of an early painting of de Chirico (cf. his *Delights of the Poet* of 1913 now in the Museum of Modern Art, New York; fig. 13). It expresses neither the dynamic nor static aspects of Fascism. Nor is it a synthesis of the two. Rather, it unfolds, de Chirico-like, the melancholy aspect of an enigma and suggests that beneath the professed inconsistency and eclecticism of the Fascist myth there lay nothing but an insubstantial dream. It is, perhaps, quite appropriate that this monument, which still serves as a kind of funerary memorial of the Fascist regime, finds a close formal counterpart in the Colombario di Vigna Codini at Rome (fig. 14).

Benjamin Ives Gilman's *Museum Ideals* published in 1918. Gilman was the secretary of the Boston Fine Arts for thirty years until his retirement in 1924. During this period he supervised the publications of the museum. Gilman's book makes excellent reading, not only because it is a clear statement of a very idealistic position as regards museum goals, but because it offers so many interesting comparisons with contemporary objectives among today's museum directors. According to Gilman "the distinctive purpose of an art museum may be precisely defined as the aim to bring about the perfect contemplation of the works of artists it preserves." Gilman felt strongly that a museum director did not have the right to manage a museum of art as if its primary purpose was popular instruction. He did concede, however, that in four areas education was valid, though necessarily subservient, to the aesthetic experience. He felt first "that the appreciation of art was an experience in itself; second, that works of art have a function in the promotion of historical learning; third, that

art works promote the development of technical skill; fourth and last, that an art museum can fulfil its own proper purpose as a treasure house of the art of bygone times and far off places." As can be clearly seen from these quotes, Gilman felt that a museum fulfilled its primary purpose when it gave the perceptive viewers (the happy few, shall I say) the opportunity to enter the artist's world by contemplating his art. It is interesting to note here that the Museum of Fine Arts was created by private gifts, bequests, and annual subscriptions without aid from city or state. Benjamin Ives Gilman certainly enjoyed a great advantage in this situation. He did not have to justify his museum goals to the community fathers nor have a broad base of community support. Compared with today's museum his was an ivory tower which must have been easy and delightful to live in.

The depression years of the thirties brought a major reevaluation of museum function. The great period of expansion and acquisition was over. The museum could no longer look just to private sources for support. If it wanted to survive it had to demonstrate its value and worth to the community, not just to a group of individuals. Francis Henry Taylor was one of the key men of this era. In 1940 he became director of the Metropolitan Museum of Art in New York City. His problems were many and big—a shrinking income, falling attendance, and competition from the exciting, new Museum of Modern Art under Mr. Barr's inspired direction. Undaunted, Francis Taylor started on a program of reconstruction and modernization. He combined exhibitions of permanent collections with changing shows. He established the Costume Institute and inaugurated the revolutionary Collector's Choice. He amplified the educational function of the museum.

In a monograph entitled *Babel's Tower* Francis Henry Taylor wrote, "We have placed art for which there is a ravenous appetite in this country both literally and figuratively beyond the reach of the man on the street." To oversimplify Mr. Taylor's contribution, he did give the arts to the man on the street; he removed them from Gilman's ivory tower and made them lively. Education under Taylor was no longer subservient to the aesthetic goal. To the contrary, education, showmanship, and innovation were the means he used to bring the public to his museum and thereby to make the Metropolitan a vital part of the New York community.

The present period in the development of the American museum is really an extension and amazing elaboration of the second period. Mr. Gilman's dignified and solemn institution of the fine arts has become a "culture palace" where almost anything goes if it increases the attendance and maintains attention and participation. The Walker Gallery of Minneapolis is an excellent example of this development. Last spring the Walker mailed out to the public a membership brochure which modestly offered "9 Keys to Greater Family Culture through Walker Art." According to this brochure there were exhibits at the Walker of "painting, sculpture, prints, drawings, photography—contemporary and classic" with the additional snob bait of five previews for members only. There were special events, receptions, dinners, lectures, and panels. Classes were held for everyone from age "6 to 60." In addition, members could attend art and discussion groups, bring children to child-parent art work shops. Even teenagers were not neglected. They had discussion workshops of their own.

All the intense activity and expert showmanship at the

Walker, the week-end throngs that crowded its attractive rooms were beginning to affect the thinking and aspirations of another group, the Minneapolis Institute of Art. For example, members of the Minneapolis Institute received a letter last spring announcing that a Cape Cod banker would be the new president of the board. This novel approach didn't necessarily imply a change in museum direction. It simply indicated that the Institute's financial affairs were becoming so complicated that they required the full time attention of a business man. Of greater relevancy to this paper than the announcement of the new board president was the mention in the same letter of program plans for the future. Most of them could not be conceivably classified under purposes serving the fine arts or education. They were entertainment aimed solely at the box office. For example, there was to be a summer fiesta, an outdoor-indoor show, dancing under the stars with a name band. There were to be exhibits of art work "by high style amateurs like Dwight D. Eisenhower, Dinah Shore, Lou Nova." There was the Minnesota Arts Forum new and coeducational whose goal was "*fun and satisfaction in the arts!*"

Commenting on today's museum is difficult, because the museum scene in America is changing rapidly. So many new directions are being sampled, there is such difference in approach from museum to museum that even generalities come hard. At a point like this it is sometimes easier to establish what something is not, rather than what it is. For example, the American museum today is not at all like the European museum of today. The European museum is still housed in a vast, sometimes magnificently handsome palace. Its space is uncluttered and often beautiful, but acute foot fatigue is one of the guaranteed results of a visit to its halls. Most of the museums built in this country from the 1880's through the 30's follow the European pattern of the rooms, but there the similarity ends. The American museums built since the 30's are modern if not sensational in architectural concept. They are becoming an increasingly American phenomena expressive of our total culture.

If the European is not a tourist, he visits his museum out of national pride or, as Gilman felt the sympathetic viewer should, to enter into some artist's experience by contemplating his art. He is not group or club minded. He does not want to visit his museum in a group nor socialize while there. The European likewise does not support his museum financially out of his private pocket. His museum is operated for him by the state.

The educated American, like his European counterpart, visits his museum for the aesthetic pleasure it gives him, but as a typical American, he thoroughly enjoys, in addition, the group joining possibilities his museum offers him as well as the socializing that accompanies its activities. With his cultural and self-improvement drive the American absorbs enthusiastically the education opportunities offered him.

Here, however, in this last named area of education, the museum frequently fails to support and aid the gallery goer properly. As I observe the programs of the various museums and note the educational features operated in connection with them, the conclusion is unavoidable that many museum programs and their attendant educational attractions are opportunistic rather than purposeful. It seems to me that some museum directors could profit by walking through the woods with Alice in Wonderland and listening to her conversation with

the Cheshire cat. If my reader recalls, Alice began the conversation by saying, "Cheshire Puss, would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to go," said the Cat.

"I don't much care where—" said Alice.

"Then it doesn't matter which way you go," said the Cat.

"—so long as I get somewhere," Alice added.

That most museum directors are intent upon getting somewhere is certainly made clear by their feverish activity, but a clear, strong goal seems to be lost in a frantic melee of multiple activities. Actually, the unique features of a museum are its collection, its facilities for displaying this collection (or, of course, traveling shows), and its staff of specialists who have the ability and training to develop and maintain a collection. If it is primarily around these features that the museum program revolves, the museum will not go too far astray in its service to its community, even if it has a variety of peripheral distractions and entertainments.

Before leaving the subject of peripheral distractions, the problem of museum membership among the general public should be mentioned. In almost all museums, both large and small, a disproportionate amount of staff and office time goes into membership work. It isn't necessary here to detail in full the extent of the office work required, the endless mailings to be prepared and sent, the filing systems to be kept in order and up to date, the pep meetings to be held, the programs, openings, and benefits to be planned with just the membership in mind. Suffice it to say that the financial gains seem small considering the time and effort involved, and even the amount of interest engendered by all the activity is in some question. From a purely pragmatic point of view it seems to me that most museum directors would be justified in discarding the entire membership program.

The problem, however, does have another side which, in my opinion, outweighs the practical considerations. Our country is a democracy, and our institutions function best and come to mean more to us as individuals when we work for these institutions and give them our personal support. This certainly holds true of our museums. As long as we are directly involved in the museum operations, the museum, within the limitations of its professional standards must remain more responsive to our interests and changing needs, and we continue to enjoy the tremendous rewards of participation.

This question of participation involves the museum director in numerous, delicate problems of policy and control. Many of the museum's volunteer workers are women from the upper income group. They are apt to be well educated, aggressively competent women who want to use their leisure time constructively. The museum offers them a wonderful outlet for their power and organization drives. On the one hand, the museum director cannot afford to antagonize them, because a large percentage of the museum's private, financial support comes from their group, and also because many museums struggling along on inadequate budgets literally need their time as well as their money to survive. On the other hand, the museum suffers if the director allows these volunteers with inadequate professional backgrounds to influence policy and programming.

In this area of maintaining a good reputation for his

museum, the director is confronted by another thorny problem. Frequently, particularly in smaller museums, outside groups act as sponsors for a variety of activities and shows which are put on at the museum. In these cases, every effort is made to show the public that these are truly independent operations, but in spite of all, the impression remains that these programs are endorsed by the museum. This being the case, it seems to me that the museum head has no choice. He must refuse to allow anything under his museum roof which does not possess the quality that the museum's professional standards demand and which furthermore is not relevant to the museum's over all program.

One controversial aspect of museum responsibility to the public which should be discussed here has to do with the philosophy of presentation. Many museum people agree with Mr. Sweeney, who was at one time with the Guggenheim museum of New York City, that "art" can speak for itself and needs no elaboration or clarification. These gentlemen, I submit, are not realists. They would like to return to Mr. Gilman's ivory tower retreat for the happy few. They haven't accepted the fact that today "culture" is for everyone. Along with that acceptance has to come the recognition that the average gallery visitor is neither particularly flexible nor perceptive, but he is interested. This interest needs to be augmented and broadened and new avenues of appreciation have to be pointed out to him. It should be recognized that the gallery visitor is a typical product of his American environment. He is accustomed to enjoying all manner of documentations and labelings. Consequently, if the American museum is to reach its proper goal, it should feature guided tours, illustrated lectures, and a wide variety of publications. All of these things, if done excellently, do educate, do broaden taste, and do deepen and enrich the gallery visitor's interest and response to "art."

In the field of art instruction in the museum, I think that art for professionals can best be handled by independent art schools and universities. It is certainly permissible, however, for a museum to help develop greater aesthetic sensibilities in the individual by giving him class room participation in the fine arts, but, here at the same time, the instruction must help the student to distinguish between amateur work (his work) and great art. If the museum has a fine collection and its visiting shows are of equal quality the student can be taught through them to develop standards and values beyond his own abilities. Otherwise, his artistic horizons are synonymous with his own limited capacities, and he is deprived of the opportunity of sharing in the creative visions of the truly great.

It can be asked now if there is anything wrong with this American approach of including social and group life, music and drama as well as film with the visual arts. The answer is "no" provided the museum can maintain its integrity and its artistic goals in the midst of such multiplicity. The interdisciplinary approach in the sciences has long been recognized as a rewarding and valid one. This can hold equally true in the arts. One field of art can enhance and illuminate its neighbor and in the diversity one can perceive the cultural mainspring of one's self and one's epoch.

This approach not only enriches the individual, but it fits the financial realities the museum faces. The museum must maintain its membership and its community support to remain

economically solvent. A varied program will have wider appeal and hence bring in broader support.

The danger here lies in the tight rope the director and his board must walk. The turnstile cannot be allowed to become the standard for success. If quality is compromised, the institution not only loses its integrity, but in the end, its popularity, the very thing for which it sacrificed everything. To properly fulfil its function a museum must suggest, amplify, and lead, not follow the public fancy.

In this area of seeking popularity there are a number of danger points to be avoided. There is the first obvious hazard of pulling the programming down to the lowest, common taste denominator. I do not believe personally, for example, that an exhibition of Dwight D. Eisenhower's work, as threatened a year ago by the Minneapolis Institute of Art, is legitimate. Ex-president Eisenhower's paintings are strictly amateur work that have no place in an institution dedicated to the maintenance and demonstration of professional standards. Another point to be mentioned is that of showmanship. Showmanship, or the art of display, can aid people to see and appreciate more truly only if it is used as a means and does not become a goal. It should never be employed in such a way as to mislead the public into believing that mediocre art is great art.

In this connection of showmanship some people are resenting, and perhaps rightly, the sensational type of architecture employed in many of the new museums. (See the New York Times magazine article entitled *What Should a Museum Be* by Ada Louise Huxtable in the May 8, 1960 issue.) The objective, after all, is not the building but the art the building houses. This is not to say there should be a return to the grim, cold halls of the old museum. A painting or a piece of sculpture interacts with its surroundings as a color interacts with its neighboring color. So a painting or a work of art is not well served by ugly walls or rooms. The building, however, should act as a background and not as a headline.

It is hoped that as more experimental museums are built and more exhibitions are displayed in them the true statement of this problem will become clearer, and the optimum balance between building and exhibition will evolve.

For the present, the director of an art museum, if his museum is to fulfil its function, must be something of a miracle man. He must have high goals and a dedicated devotion to the fine arts, but he must also have the skills to make these goals palatable. Above all he must be flexible.

As the twentieth century advances, the men and women of America want more and more of the fine arts. They have more leisure time to spend. They want relief from the monotony and frustration of machine work and from the impersonality of today's vast organizations and cities. Many of them visit their galleries as the ancient Greeks attended their temples. They are seeking the enrichment and elucidation of self which can come through the appreciation of art. Here, the prime function of the museum becomes very clear. If the people who eagerly visit the museum are to be properly served, there can be no catering to popular taste, no resorting to entertainment per se. The museum must pursue its goal of displaying, preserving, and illuminating the fine arts with uncompromising excellence. Bertrand Russell, quoting from Socrates, says that "for men, a life unexamined is not worth living."



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Fig. 1. So-called "Danse Macabre." Sumi drawing with penitenti. Formerly in the Berès Collection, Paris. (Above)

Fig. 2. A page of Ghosts in the shape of skeletons. Woodblock illustration from Kyōsai's *Mangwa*, v. 1 (About 1880). (Right)



A NOTE ON THE SKELETON IN JAPANESE ART

Two drawings, recently in the European market and now in private collections, have as their subject-matter the human skeleton. The use of this motif in Japanese art is not as ancient as might be supposed. Demons and ghosts occur very early in the scrolls of the Yamato-E School. In some parts of the *Gaki Zochi* ("Hungry Demons," probably 13th century) we see figures that are *skeletal*; that is, desiccated as they might be, the external organs are still present. Skeletons in the literal sense do not seem to appear much before the end of the 18th century; presumably contact with European scientific works caused the Japanese to take an interest in human dissection. Apparently only one artist before the 19th century made use of the new material, which came out of medical books. After 1867 the Japanese attitude towards science be-

came completely Westernized and artists could observe skeletons at first hand.

It is not clear whether the author of the first drawing (figure 1) took advantage of this opportunity. Entitled "Danse Macabre," this drawing was included in the 1958 Exhibition of works by Hokusai in the Galerie Berès in Paris, and attributed to that artist. This attribution is erroneous, on two grounds: the style of the drawing is unlike anything which can be correctly ascribed to Hokusai; it is, however, very close to the known style of Kawanabe Kyōsai. A page from volume 1 of the latter's *Mangwa* (figure 2) shows a narrow relationship between the treatment of the skeletons in the drawing and in the book. Kyōsai, who lived between 1831 and 1889, may have been a latter-day admirer of Hokusai, but in

this instance he owes him nothing. His *Kyōsai Gwadan*, published in 1887, devotes several pages to anatomical studies, which seem quite evidently derived from European scientific treatises. On the other hand, a print by him, "The Geisha's Dream", in which a heavily veiled geisha sits in a kind of trance while groups of skeletons flit about her, suggests familiarity with the manner of Félicien Rops.¹

The second drawing (figure 3), now in the Harari Collection in London, represents a standing skeleton holding a lantern in its right hand, with its left hand resting casually on

¹ Reproduced in Graf, *Japanischer Gespensterbuch*, Stuttgart, 1925, plate 104. In their thorough search for representations of Ghosts, the Grafs turned up examples of skeletons by Hokusai and Kyōsai only.



Fig. 3. Skeleton Holding a Lantern, by Hokusai. Sumi drawing, Harari Collection, London.



Fig. 4. The Ghost of Kohada Koheji Peering at his Murderer, by Hokusai. Colored Print (About 1830).

its pelvis; the skull is grinning. Hillier³ attributes it unhesitatingly to Hokusai's mature period, which would mean around 1830-1839. There seems little reason to quarrel with this attribution, though there are very few treatments of this subject by the same artist with which to compare this one. The theme is not used once in the whole of his *Manga*. There is only the famous print belonging to the *Hyaku Monogatari* ("One hundred Ghost Tales," of which only five prints were made)

³ J. Hillier, "Hokusai Drawings in the Harari Collection", *Connoisseur*, June 1960, pp. 17-21.

(figure 4). The specter of the murdered Kohada Koheji in the form of a skeleton is seen peering over a transparent curtain at his assassin, but actually only the skull and fingers are visible.

An allusion in Revon,⁴ conceivably to this very drawing, praises the "unequalled sincerity" of Hokusai's observation. True enough, the stance of the skeleton seems to compensate for the weight of the heavy lantern. But there is certainly fantasy in the way the thoracic cage and the skull are drawn. The handling of the skeleton in this drawing may be compared with that found in the great print by Kuniyoshi, in which an enormous skeleton is evoked by Princess Takiyasha without disturbing the serenity of the faithful Mitsukuni (figure 5). Kuniyoshi's skeleton loses none of its dramatic possibilities for all its adherence to scientific accuracy.

Did Kuniyoshi and Hokusai actually witness human dissections? We are told that such events took place several times during their lifetime. It seems odd that no record of participation in this kind of occurrence should have been left by either of them if this had actually been the case. Did they see copies of European manuals of anatomy brought in by Dutchmen? Perchance did they stumble on a copy of Vesalius? Actually we know⁵ that a Japanese translation of J. A. Kulmus' *Tabulae Anatomicae* (Amsterdam, 1731), was prepared under the editorship of Sugita Genpaku, and published in five volumes in 1773. This Japanese edition is not readily available in the United States, but original editions of Kulmus can be obtained. Plates V and VIII of the original edition in one volume are devoted to the skeleton and to various bones (figure 6). A comparison with

⁴ M. Revon, *Etude sur Hok'sai*, Paris, 1896, p. 315, note 3.

⁵ *Scientific Japan Past and Present*, Tokyo, 1926, p. 235.

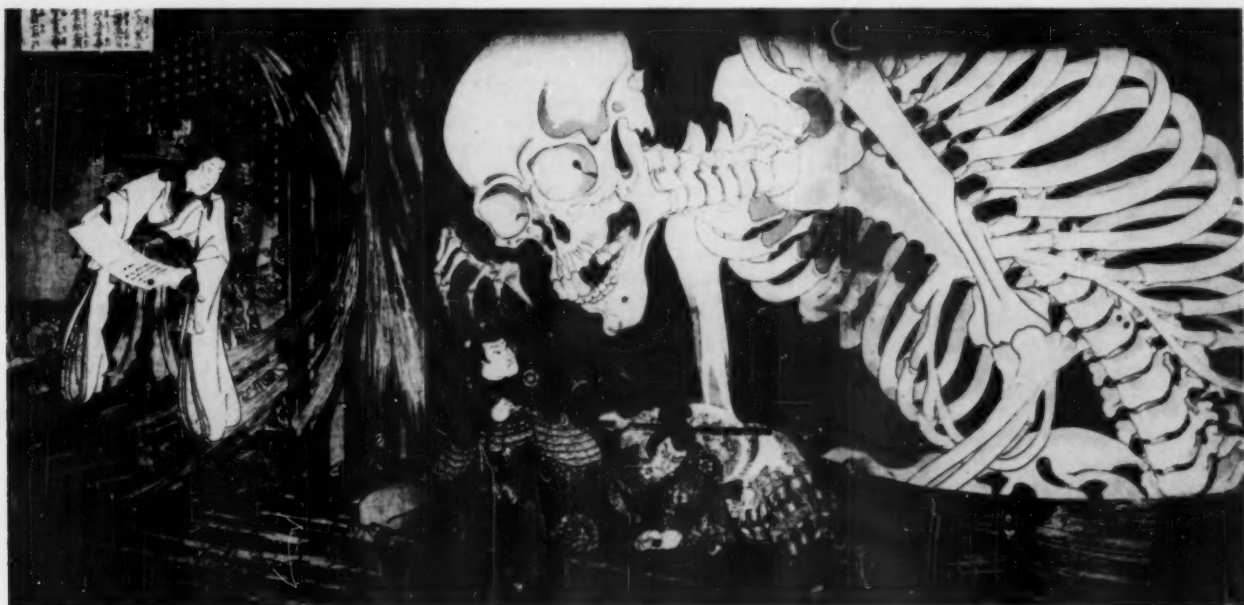


Figure 5. The faithful Mitsukuni undisturbed by the appearance of a huge Ghost in the form of a skeleton. Colored print by Utagawa Kuniyoshi (about 1830).

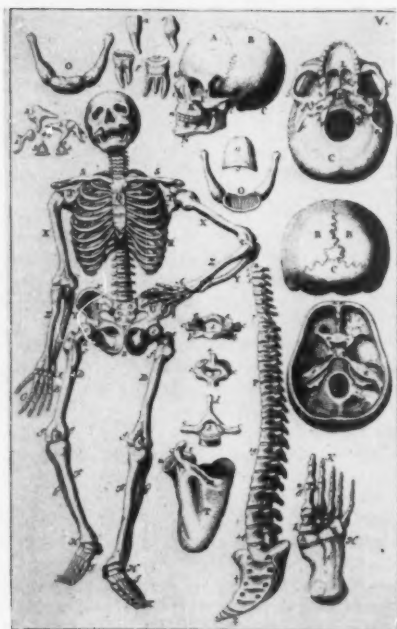


Fig. 6. Reproduction of Plate V of Kulmus' *Tabulae Anatomicae*, 1731. (Above)



Fig. 7. A Ghost in the shape of a Skeleton surging out of a Well (or Tub?). From v. 3 of Konseki Gwazu Zoku Hyakki ("One Hundred Ghosts That Walk at Night"), 1780?

Fig. 8. Ch'ien Lung teapot. Second half of the 18th Century. Courtesy of Ralph M. Chait Galleries, New York. (Below)



the works mentioned above, and with the representation of a skeleton in volume 3 of Toriyama Sekiyen's "One Hundred Ghosts That Walk at Night" (figure 7), published about 1780, does not show much correlation.⁸ We are just as much as ever in the dark about the source of the motif but we cannot help persisting in the belief that it was European. Vesalius' *De Humanis Corpori Fabrica* is not entirely excluded as a possible source. Kulmus' skeleton, in its attitude and expression, is a close relative of those found in Vesalius, and we are led to conjecture that a copy of the latter found its way to Japan somehow.

By an odd coincidence, evidence is at hand that at least one Chinese artist saw a copy of Kulmus' work. There has turned up at a dealer's shop in New York a Ch'ien Lung teapot with a set of cups and saucers, the teapot being decorated with the skeleton and various bones found in Plates V and VIII of the *Tabulae Anatomicae* (figure 8). The cups, however, are decorated with crouching foetuses; this design does not occur in Kulmus but probably is to be found in a later edition of his work.

THEODORE BOWIE
Indiana University

⁸ Toriyama Sekiyen (1713-1788) was a specialist in illustrating ghost stories. This is the only instance of a skeleton among all his monsters, wraiths, flames and other inventions; so far as can be discovered, this is also the first instance of the figure in Japanese art. Incidentally, it should be pointed out that both the skull and the skeleton are not symbols of death, as they are in Tibetan art, but forms used to suscite remorse and despair in evildoers.

International Congress

(Continued from page 1)

The arrangement of the international and national meetings in tandem rather than coalesced reflected a directive of the donor of the largest grant for the Congress, and the separateness of the International Congress conformed, at the same time, with precedent.

The CAA sessions that followed the International greatly enriched the meeting, and for the successful interweaving of this program the International Committee feels very grateful to James Ackerman, the architect of the CAA program, and to the several chairmen who gave the sessions final form.

This was the first time that a national meeting followed immediately upon an International, and the innovation stems ultimately from the fact that the CAA is the largest and strongest national society in our discipline. Only in the United States is a national committee, which in every country serves as the local base of the International Committee, linked also with a national society. One may hope that this pattern will be repeated elsewhere as the national societies grow stronger. The association of the CAA meeting with the International was therefore appropriate and meaningful, quite apart from the scholarly and other additions to the program.

Members of the CAA may be interested to know what the assemblies of the International Committee accomplished amidst the distractions of the Congress. Two new officers were elected, both to serve on the executive committee: Jan van Gelder as a vice-president in place of Einar Dyggve, and André Chastel as Secretary. Georges Gaillard and Carl Nordenfalk were elected to the Committee to replace Marcel Aubert and Ragnar Josephson, respectively. Marcel Aubert was elected *membre d'honneur*.

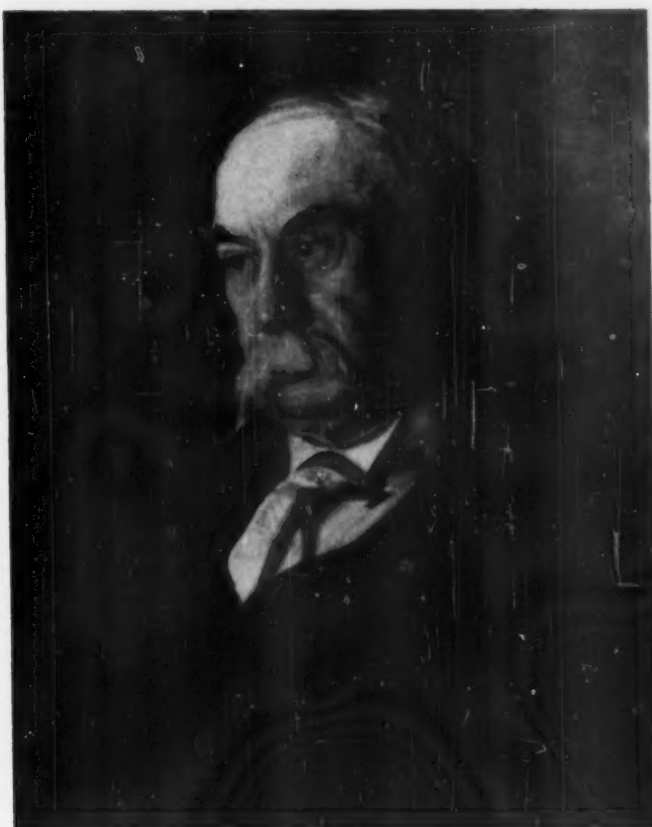
Three committees were formed. One, under the chairmanship of George Kubler, will review the structure of the International Committee. A second, a *commission scientifique*, under the chairmanship of Anthony Blunt, will undertake to review and to enlarge the scholarly activities of the Committee. A third committee, with M. D. Ozinga as chairman, will identify and try to meet the more urgent needs in the sphere of photographs of monuments and works of art. Two of these committees were able to hold one or more meetings immediately after the Congress. All three committees will submit written recommendations to be International Committee no later than six months before its next assembly. This assembly, which will be devoted primarily to these matters, will occur in April, 1963, in Barcelona.

The International Committee approved a resolution appealing to those individuals and institutions that frequently or habitually refuse photographs to scholars, and inviting them to reconsider their practice. This resolution will immediately be addressed to the Barnes Foundation in Merion, Pennsylvania, and to Mr. Martin Bodmer, Bodmer Library, Geneva.

MILLARD MEISS
President, International Committee
for the History of Art
Institute for Advanced Study

THOMAS EAKINS

1844-1916



Oil on canvas

24 × 20 inches

Portrait of Charles Hazeltine

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COLLEGE MUSEUM NOTES

During the summer, Robert O. Parks, our museum editor, tendered his resignation at Smith College and accepted the post of curator at the John and Mable Ringling Museum in Sarasota, Fla. His new duties will prevent him from continuing his editorship on the *Art Journal*. The editor expresses warmest thanks for his painstaking and skillful handling of this important department. We expect to announce his successor in a forthcoming issue.

NEW YORK UNIVERSITY COLLECTION

Every college, university and art school, for that matter every elementary and secondary school, should build an art collection. Indeed, a sizeable number of schools already have. Neither proximity to art museums and galleries, student body size, public or private institutional status, budget, or other factors should deter art faculties in demanding—better yet, simply starting to build—an institutional art collection. Works of art are as absolutely necessary and should be accepted as naturally in an educational institution as books, films, periodicals, guest lecturers and performers, and slides. Indeed, in a sense they are as important as courses, even instructors themselves. One could, of course, conceive of an educational institution without a library, or without active, "live" programs in drama, the dance, music, and art. But there can be no doubt among people who call themselves civilized that the fewer of these cultural resources available within the school's physical and curricular structure, the poorer will be the total educational program.

Paradoxically, thousands of significant works of art are unnecessarily stored in collectors' closets, warehouses, and artists' studio racks. Museum storage areas, even art dealers' shelves, contain additional thousands of worthwhile works which, for reasons of space or popularity or style, are not exhibited nor considered highly salable.

For the same reasons that works of art are displayed in the homes of discriminating private collectors, one can argue that educational institutions' art collections should be displayed in student centers, lecture halls, lounges, lobbies, and corridors as well as in campus art museums and departmental galleries.

But in addition to the foregoing arguments, one might say New York University was culturally obligated to build an art collection. From 1927 (prior to the establishment of the Museum of Modern Art) to 1943, NYU housed the famous Albert Gallatin Gallery of Living Art. Because of what now seems an unbelievable decision by NYU personnel of that era not to provide more adequate exhibition space and guards, Gallatin gave the collection to the Philadelphia Museum of Art. The loss of Gallatin's magnificent collection of twentieth century art, among which are many masterworks of unequalled quality, was, in the opinion of NYU's present art professors, an error in judgment of immeasurable and perhaps unprecedented magnitude.

In 1958, shortly after describing this loss to the director of one of New York's better private

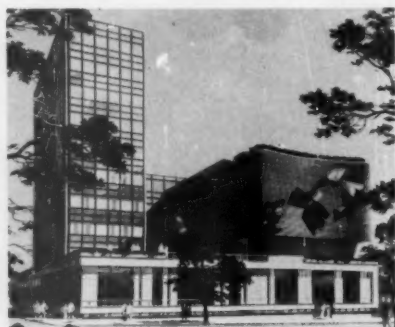


Fig. 1. Loeb Student Center, NYU.

galleries, the writer was surprised and pleased to have one of the gallery's patrons ask if the University would like to be given a Picabia gouache and an oil by Glarner. Hasty conferences with professional colleagues and University administrators, followed by a visit to inspect the offered works, made it possible to accept the offer with enthusiasm and dispatch (procedures which fortunately proved sound and fruitful and which have since been adopted as standard practice). Word of mouth communication from the dealer and patron to a few other gallery directors and patrons brought practically unsolicited offers and subsequent acceptances of works by Nevelson (fig. 11), Ozenfant, de Chirico, Herbin, Lansky (fig. 4), Moore, Schwitters, Morgan Russell, Schmidt-Rotluff, Xceron, and Bolotowsky. In all honesty, it must also be stated that in the first few months of building the collection other, lesser, works were offered by dealers and patrons whose business it seems to be to keep their ear to the ground for sounds of the formation of new institutional collections. A few relatively insignificant works were too hastily accepted. They have subsequently been excluded from the NYU Art Collection Catalog and will eventually be sold, traded, or otherwise disposed of.

Present tax regulations make it possible for benefactors to give up to 30% of their gross income either in cash, securities, or the appraised value of art work gifts to educational institutions. On the other hand, gifts to non-university art museums and most charities are limited to 20% of gross income. It seems that many donors can achieve higher after-taxes net incomes by donating the full 30% allowable, placing their taxable balance in a lower tax rate category, than if they give only 20%

of their gross income and pay taxes at a higher rate. For this reason, among other more altruistic ones, most high income individuals are decidedly interested in giving works of art and, in some cases, funds to educational institutions. One should definitely not, however, underestimate the power and necessity of explanations of the cultural need for educational institutions to display art works in their highly populated buildings. Donors will, after all, give significantly only to institutions or causes which appeal to them profoundly.

Shortly after the first series of art work gifts were received, the New York University Art Collection Committee was formed. It includes representatives of the three major art departments (School of Education, Washington Square College, and Division of General Education) located at NYU's Washington Square campus. NYU's Institute of Fine Arts, located some distance uptown, has not yet chosen to be represented on the Art Collection Committee, although it has accepted several non-twentieth century art work gifts referred to the Institute by the Committee. Initial policies for the acceptance, rejection, display, and security of works, as well as the proposed scope of the collection, were immediately formulated by the Committee. Among the major policies tentatively established, based upon conditions expected to govern University development in near-future years, were the following: limiting the collection to twentieth century art until such time as the likelihood of exhibition space and the availability of considerably more than a scattering of pre-twentieth century art was apparent; and limiting the collection primarily to major works of twentieth century artists of international distinction felt to be acceptable by two or more members of the Art Collection Committee, but also accepting major works by artists of lesser reputation believed by three or more members of the Committee to possess an acceptably high degree of artistic significance. The Committee agreed that most of the collection should be shown in the highly populated (10,000 people daily) new nine-story Loeb Student Center (fig. 1) where paintings, sculptural works, and original prints could be experienced firsthand and an understanding of their aesthetic significance could be developed through day-to-day contact as a normal part of a cultural environment. The remainder of the NYU Art Collection is displayed in the lobbies and corridors of other Washington Square campus buildings.

Thanks primarily to the truly forward-looking, cultural orientation of NYU President Carroll Newson, Chancellor George Stoddard, and Loeb Student Center Director Max Andrews, the Art Collection Committee's plans were fully endorsed, and a modest budget for curatorial services, insurance, framing, transportation, and other costs was established. Also highly worthy of mention is the professional respect shown to the Art Collection Committee by the aforementioned NYU administrators and their aides in such matters as: referring offers of art works to the Committee for decisions on acceptability or non-acceptability; implementing the Committee's recommendation to refuse offers of funds with artistically compromising conditions attached thereto; and supporting Committee actions in

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Fig. 2. Eilshemius. *Nymph by Moonlight*. NYU.

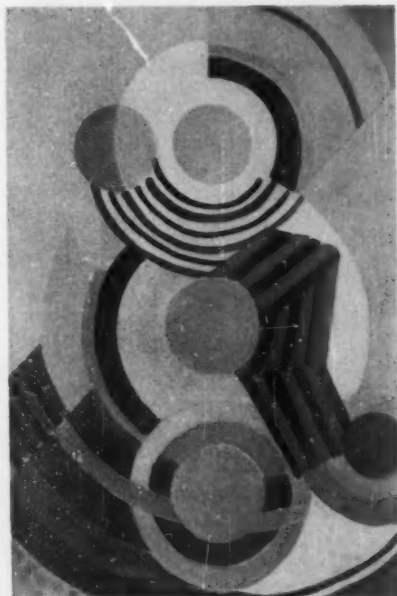


Fig. 3. Sonia Delaunay. *Rhythms*. NYU.



Fig. 4. Lansky. *Untitled*. N.Y.U.



Fig. 5. Stephen Greene. *Garden of Eden*. NYU.

spite of pressures or complaints from university or community individuals or groups whose aesthetic preferences lie outside the realm of the more recent modes of twentieth century artistic expression.

Among recent acquisitions have been works by Francois Arnal (fig. 8), Arp, Avery, Callery, Candell, Sonia Delaunay (fig. 3), Diller (fig. 6), Eilshemius (fig. 2), Epstein, Ferber, Gikow, Gleizes, Goodnough (fig. 9), Stephen Greene (fig. 5), Hadzi, Helion, Hosiasson, Kallem, Lapique, Manso, Alice Mason, Moller, Nicholson, Osver, Reinhardt, Rosati, Bernard Rosenthal, Scharl, Serpan (fig. 7), Slobodkina, Twiggs, Vasilieff, Ruth Vollmer, and Sol Wilson. An illustrated catalog of the NYU Art Collection is available free of charge.

By far the most notable work in the NYU Art Collection is Reuben Nakian's huge aluminum facade sculpture (see front cover) for the Loeb Student Center (fig. 1). Consisting of 15 six by three foot rectangles curved and bent to suggest swirling leaves or birds in flight it was financed by a special gift and installed last spring on the brick facade of the Eisner and Lubin Auditorium. Nakian's sculpture was chosen from five commissioned sketches by a special committee made up of Max Abramovitz, architect of the Center, who had originally envisioned an exterior sculpture work as part of the building's total design, Mrs. Alan Kempner, one of the building's donors, and NYU art professors Horst Janson, Craig Smyth, Robert Goldwater, and the writer. All were hopeful that NYU's major sculpture commission would set a precedent not only for future NYU buildings but for new structures at other colleges, universities, and art schools. Perhaps Max Abramovitz should be prevailed upon to publish his exciting concepts of the mutually enhancing nature of modern sculpture and contemporary architecture, particularly for the benefit of less enlightened architects, college administrators and trustees, even some art professors.

The NYU Art Collection Committee is now attempting to secure major examples of works by twentieth century artists not yet represented in the collection as well as funds for the purchase of selected works and for the improvement and extension of curatorial services. A few grants have already been received from foundations and individual benefactors, and the University has recently increased the operating budget for the Art Collection Committee's work. The Committee considers New York University's interest in and support of its activities highly appropriate to the truth-seeking nature of higher education. It is as necessary for a university art program to operate on the frontier of the arts as it is for scholars or researchers in any discipline to make inquiries into matters of the immediate present. Certainly major works of art are as important to the on-campus environment of a university as are cyclotrons, UNIVACs, data processing machines, and books. Culturally, they may be even more important. Economically, they are better investments: they increase in value over the years, whereas mechanical devices become obsolete and depreciate in value.

Contemporary civilization urgently needs to visually assimilate prime examples of the painting and sculpture of its era. Like a number

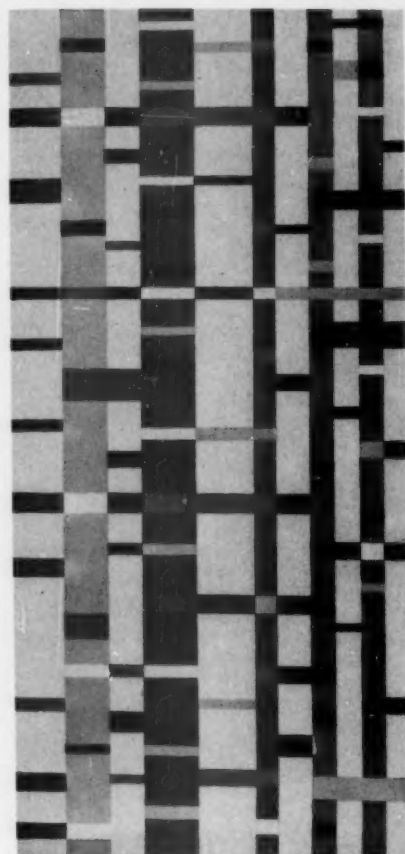


Fig. 6. Burgoyne Diller. *1946-47 Number 11*. NYU.

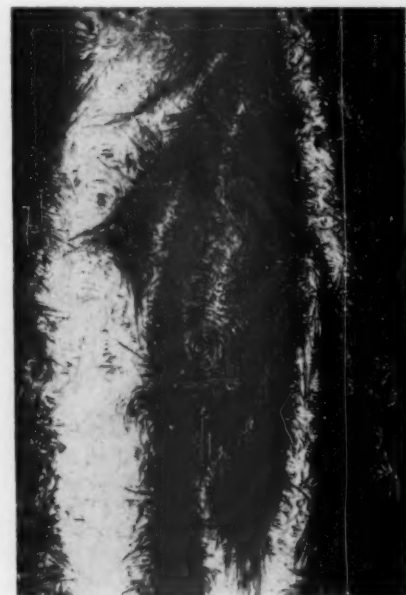


Fig. 7. Serpan. *Calacotr*. NYU.



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of colleges, universities, and art schools which have taken similar steps, New York University has decided to accept a portion of the responsibility for meeting this urgent cultural need. With the establishment of its art collection, NYU offers what it considers to be a necessary, significant, and resounding endorsement to the arts of this century by exhibiting works of art which it believes will contribute effectively to the aesthetic needs of tens of thousands of students, faculty members, alumni, conferees and other guests, metropolitan area residents, and visitors to New York.

HOWARD CONANT
Chairman, NYU Art Collection
Department of Art Education
Washington Square, N.Y.



Fig. 8. François Arnal. *Tempeste sur la Phare*. NYU.



Fig. 9. Robert Goodnough. *Battle Landscape*. NYU.



Fig. 10. Ruth Vollmer. *Relief*. NYU.

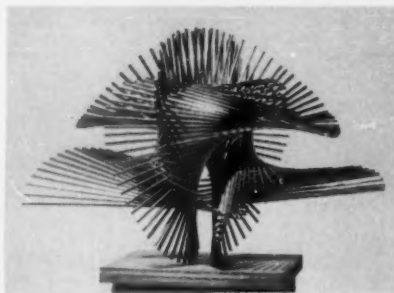


Fig. 11. Stephanie Scuris. *Transformation #3*, brass, lucite and wood. New York University Art Collection, gift of Miss May Waller.

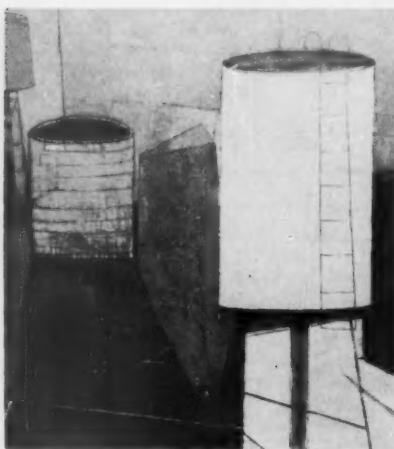


Fig. 12. Arthur Osver. *Astoria Nacturne*, 1947. New York University Art Collection, gift of Grand Central Art Galleries.



Fig. 13. Nevelson. *Tropical Garden*. NYU.



Fig. 14. Byron Browne. *Moses*. New York University Art Collection. Anonymous gift.

GALLERY ACTIVITIES

The new University of South Florida Art Gallery located on the first floor of the library building, opened April 9, 1961, with the *First Annual Invitational Exhibition*. Subtitled *Ten Florida Artists*, it featured the work of Harrison Covington, Artemis Jegart, Hilton Leech, Eugene Massin, William Pachner, Stuart Purser, Syd Solomon, Tony Scornavacca, Joe Testa-Secca, and Karl Zerbe. Dr. Allen Weller, Dean of the College of Fine and Applied Arts, University of Illinois, was guest speaker at a banquet and preview. (See illustration)

The Saint Paul Gallery opens its first biennial competition "Drawings U.S.A." on November 16 to be shown through December 22. A travelling exhibition of 75 items will be selected from this show.



New art gallery of the University of South Florida, showing detail from First Annual Invitational Exhibition.

CHINESE ART



JAPANESE LACQUER AND WOOD SCULPTURED FIGURE

Of Yuimakitsu or Yuima, the Indian sage (Vimalakirti) who is said to have lived at the time of Buddha. The figure is carved in the full round and cloaked in flowing robes which retain vestiges of gilt on the brocade patterns. The base bears a long inscription in red dating it to the year A.D. 1682.

Height: 13½ inches. Width over all: 17 inches.

FREE TRANSLATION OF INSCRIPTION

"Hokkyo Kōjō, a Buddhist sculptor, with prayers carved this holy wooden statue of Yuimakitsu. It was installed on the 21st day of the 5th month of the 2nd year (1682) with services and offerings in the Training Hall at Hasuike, Edo."

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NORTH CAROLINA'S ACKLAND ART CENTER

With the opening of the William Hayes Ackland Memorial Art Center in September, 1958, the University of North Carolina joined the fortunate ranks of those colleges and universities whose art departments can profit from the presence of a museum as an integral part of their teaching facilities (fig. 1). At that moment, however, there was little in the way of an art collection to place in the new building. A few paintings, some of them remarkably fine, and a surprisingly comprehensive print collection of high quality containing many rare examples, made up the chief items in the field of representational arts. Also housed in the building, however, was a suite of two rooms given in memory of Joseph Palmer Knapp and containing fine eighteenth and early nineteenth century furniture, paintings, and *objets d'art*. With these modest, but choice, objects, a beginning was made.

Fortunately, Mr. Ackland's generosity included an endowment for purchase to which has subsequently been added a fund from the Estate of the late William A. Whitaker of New York. These two sources, along with welcome gifts from friends, have enabled the Museum to make substantial progress in the three years it has been in existence. The policy guiding its acquisitions has been that of obtaining examples from the entire range of art history: works of high quality and, at the same time, of importance from the standpoint of a department engaged in teaching both art history and studio practice. For this latter reason, items have been acquired with the express intention of offering interesting research problems to advanced and graduate students. The orientation of the collection is, therefore, toward the University rather than toward the public, although the latter is most welcome to enjoy it. Growth appears slow in comparison to the final goal of a well-rounded collection, but fewer and fewer periods remain totally unrepresented by any example. An introductory catalogue is



Fig. 1. William Hayes Ackland Memorial Art Center, University of North Carolina.

planned for publication on the occasion of the fourth anniversary of the opening, but the paragraphs below will give an idea of the range of the Museum's present holdings.

The classical field is represented only by a Greek black-figured amphora of the late sixth century B.C. and an interesting group of Cypriot sculptures ranging in date from Archaic to Roman. Two well-preserved Coptic textile squares mark the early Medieval period, but the Ackland so far has nothing to fill the major areas of Medieval art.

The late Medieval period is, however, represented by a fine wooden group of the *Dormition of the Virgin* (fig. 2). The style is German, about 1480, and much of the original polychromy remains.

The early Italian Renaissance is unrepresented, but an interesting panel of the *Virgin and Child* by an unknown master represents the art of the Low Countries about 1500. Certain details in the handling of the figures suggest a possible Spanish origin; in any event, the work is provincial but of considerable quality. An illuminated page of an Italian manuscript showing the *Ascension* in the Letter C probably dates from about 1500.

A fine panel painting of *The Mass of St. Gregory* by Lucas Cranach the Elder or his immediate circle, a bronze figure of *Zeus* by Alessandro Vittoria, and an unusual painting

on copper of a night scene in a church by Hendrik van Steenwijck the Elder represent different aspects of the sixteenth century.

For the Baroque, the Museum possesses a double portrait of an emperor and empress by Rubens, an *Ecce Homo* by an anonymous Flemish painter of the latter seventeenth century, a *Seaport* and a *Landscape* attributed to Salvador Rosa, a painting of *Solomon and His Wives* by Horatio Paulyn, and a *Street Scene* attributed to Philips Wouwermans.

The collection is perhaps best in the eighteenth century, with a fine copy of Strozzi's *David with the Head of Goliath* by Francesco Guardi (fig. 4), a large fantastic landscape (Italian, about 1749), a charming *Epiphany* by Nicolas Vleughels, and architectural landscape in the style of Pannini, Joseph Siffred Duplessis' *Portrait of Augustin de St. Aubin*, a small German or Austrian polychromed wooden figure of the *Virgin of the Immaculate Conception*, and a delicate *Portrait of a Young Woman* by Madame Vigée LeBrun (fig. 5).

From the nineteenth century, the Museum possesses Delacroix's important *Cleopatra*, dated 1838 (fig. 3), a head of a woman by Henner, and an exquisite still life of *Shrimps and Oysters* by Antoine Vollon.

Maurice Utrillo's delightful small gouache, *Montmartre*, 1922, and a Fauve landscape by Metzinger bring the group of European paintings down into the twentieth century.

American painting is represented by an anonymous portrait of Henry Clay, *Near Montclair* by George Inness, *Nine Mile Run* by John Kane (fig. 6.), a painting from the *Weehawken Series* of 1903 by John Marin, Max Weber's important *Three Figures* of 1910 (fig. 7.), and more recent works by Shaw, Ness, Kackergis, and Howard.

In the field of Oriental art, the main items of interest are a fine bronze *Ku* of the Shang Dynasty (fig. 8.), and a stone *Bodhisattva* in the T'ang style.

The collection of drawings is relatively new but already included works by Pontormo, Parmigianino, Guercino (fig. 9.), Fernando Galli Bibiena, Adriaen van Ostade (fig. 10.), A. Storck, Ubaldo Gandolfi, Augustin de St. Aubin, Fuseli, Boilly, Delacroix, Cham, Forain, Kollwitz, and Kirchner.



Fig. 2. German. *Dormition of the Virgin*, ca. 1480. Ackland.



Fig. 3. Delacroix. *Cleopatra*, Ackland.

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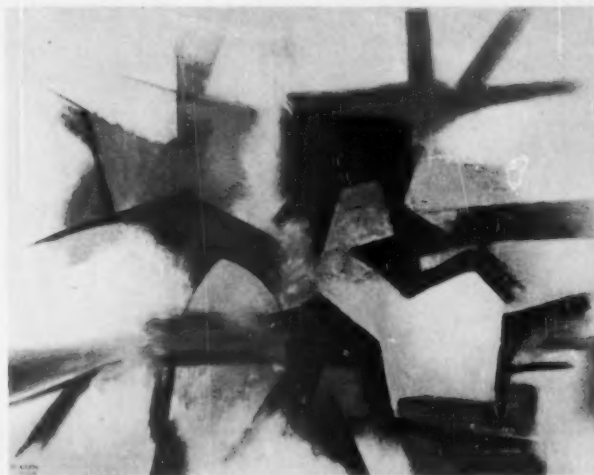
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LANDES LEWITIN

Quoted from Thomas B. Hess, *Art News*, Summer 1960

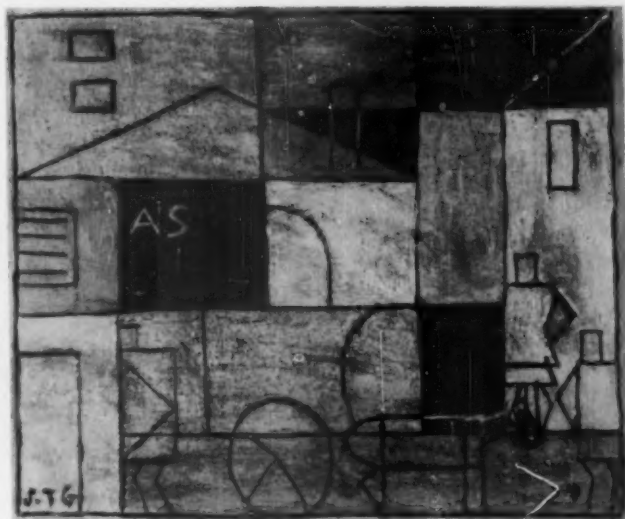
"Landes Lewitin returns to his gallery after a brilliant solo among the Museum of Modern Art's 'Sixteen Americans'. . . . A lifetime of insight makes this artist's laughter touching and profound."



JEAN XCERON 1960, private collection

Excerpt from Dore Ashton on Jean Xceron, *XX Siecle*, May 1961:

"Xceron is an extraordinarily sensitive painter. . . . His colors, in a minor tonality, perhaps a souvenir of his Greek origin . . . create great spaces, distances which his dream demands. . . . A swaying and stirring light that makes everything move at the same time and unites all the elements . . . which Xceron has called 'that certain something which is independent of all directions and movements conditioned by time and circumstances.'"



TORRES-GARCIA, oil 1929, from collection of
Stedelijk Museum, Amsterdam, Holland

To be shown in a one man exhibit there Dec.-Jan. 1962 as well as in four other major European Museums.

The Burton Emmett and Jacocks collection of fine prints and the Ackland and departmental acquisitions make the holdings in this field

very well rounded, and enable the Museum to fill with fine prints gaps in the other major art media. Early works of Dürer include a complete

set of his famous prints on the Revelation of St. John, the *Small Passion*, the *Melancholia I*, and many other engravings and woodcuts. The Rembrandt etchings include the *Portrait in Velvet Cap and Plume*, the *Landscape with a Cottage and a Large Tree*, the *Descent from the Cross by Torchlight*, the *Golf Player*, the *Angel Appearing to the Shepherds*, and numerous others. There is good representation of the Behams, Aldegrevier, Lucas van Leyden, Lucas Cranach, Hans Baldung Grien, Ugo da Carpi, Andre ni, Mantegna, Marcantonio, Goltzius, Hollar, Callot, Piranesi, Goya, and, from a later period, Daumier, Corot, Whistler, Toulouse-Lautrec, Bonnard, Redon, Rouault, Picasso, Braque, Marc, Dix, Beckmann, Heckel, Nolde, Kollwitz, Kirchner, and Kandinsky.

JOSEPH C. SLOANE
Director, Ackland Art Center
University of North Carolina



Fig. 4. F. Guardi. David with Head of Goliath. Ackland.



Fig. 5. Vigée Le Brun. Portrait of a Young Woman. Ackland.



Fig. 6. John Kane. Nine Mile Run. Ackland.



Fig. 7. Weber. Three Figures, 1910. Ackland.



Fig. 8. Chinese, Shang. Ku. Ackland.



Fig. 9. Guercino. Two Angels. Ackland.



Fig. 10. A. van Ostade. Interior with Three Figures. Ackland.

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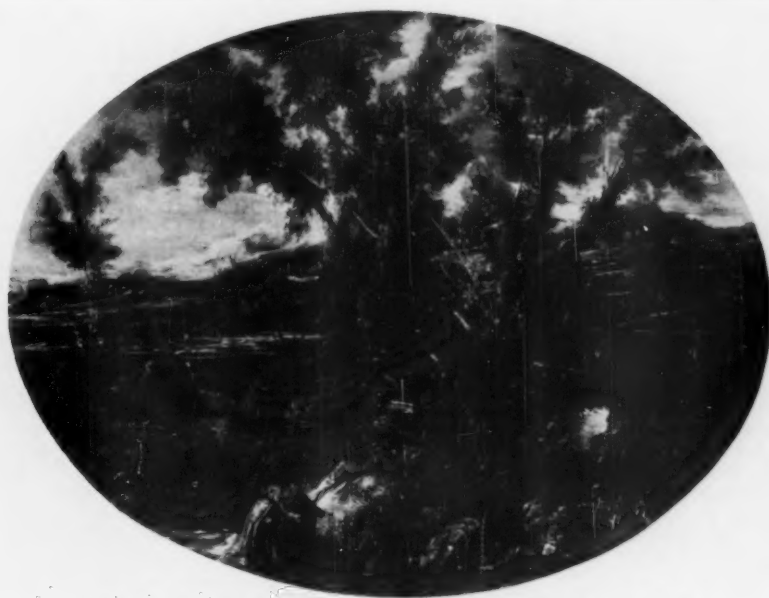
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The increasingly difficult problem of financing cultural programs in smaller communities has been partially solved in Altoona, Pennsylvania, through the formation of a kind of "art cooperative," the main participants being the Art Department of the Altoona Campus of The Pennsylvania State University and the citizens of Altoona. The desire to institute programs, that would not only complement what already existed in the performing arts but would initiate action in such fields as the visual arts, television, lectures, and foreign and art films, motivated a group of citizens to bring this organization into being.

The Altoona Campus of The Pennsylvania State University, being in need of this type of a program but not being in a financial position to inaugurate and maintain an undertaking of this nature was the logical focal point for the presentation of these programs. The two groups after several conferences agreed on the responsibilities each would assume. From these meetings, the Blair County Arts Foundation was formed. The Altoona Campus with its facilities, such as an art gallery and lecture room, would supply the necessary physical plant and maintenance; the citizens of Altoona would supply the money, the administrative and organizational personnel, which included the Director. The Director's primary responsibility was to lay the ground work and initiate a program that would be consistent with the purposes of the Foundation as laid down in the by-laws: "its purpose shall be to promote and to supplement activities in the arts and to act as a coordinating agency for the existing arts and art organizations."

Altoona and in particular the Altoona Campus have many factors in their favor, even though laboring under economic limitations. First, the dearth of activity in the arts in this particular area becomes apparent when one has to travel from Pittsburgh to the other end of the state to Philadelphia before any cultural organization such as this is found. So, basically, there is an intrinsic need in the central part of the State for this kind of activity. Second, the Altoona Campus with its new academic building has the facilities to handle anything except the very large performances or presentations. This includes a gallery that was specifically designed into the building and a lecture hall for recitals, movies, etc. Last, the Campus through the foresight of the Art Department and many student councils have accumulated a collection of art works that are an important asset. Included in this collection are paintings by Lamar Dodd, Henry Varnum Poor, Walter Meigs, George Morrison, J. Bardin and Russel Twiggs; prints by Soulages, Baumeister, Friedlander and Vespignani and sculpture by Virgil Cantini and a bronze bather by Emilio Greco, to present a partial list.

The whole idea, in essence, was a simple one—The Altoona Campus to supply the facilities and the Blair County Arts Foundation supplying the know-how and the financing. With the general mechanics of organization dispensed with the total membership the first year amounted to three hundred. This included

individual as well as family, patron and participating organizations. But this figure was insignificant to the response to the various functions and events as they were presented. In an area that is culturally starved, the attendance figures were most gratifying and indicate a considerably larger response during the second year.

One of the first exhibits was of the Ash Can School loaned through the courtesy of the Whitney Museum of American Art. Private galleries, such as Kraushaar, Martha Jackson, were very gracious in helping to formulate the first year's program in order that a high level of presentation was maintained. Through the cooperation of Wildenstein and Co., a "Masterpiece of the Month" exhibit was instituted, consisting of one painting or work of art from pre-Twentieth Century schools of thought. This was very successful. There are others, such as Allstate Insurance, Scalandre Textiles and I.B.M., that have or are contributing and on the basis of minimum financial expenditure on the Foundation's part. During the course of the exhibition year, which ran from September to the end of May, the Foundation presented seventeen temporary exhibitions, which included paintings, sculpture, pre-Columbian antiquities, ivory and jade carvings, textile reproductions and antique glassware.

As an adjunct to the program the Foundation also presented an educational television program. The local television station donated time each Sunday for the airing of a program of the organization's choosing. The National Educational Television and Radio Center in Ann Arbor, Michigan, supplied the material for such programs as "Art and Artists of Great Britain," "Musical Forms," "Art of the Theatre," and "The Measure of Man." Television programming on this basis is comparatively inexpensive and benefits to the organization with regard to audience response is well worth the effort put into this phase of overall organization presentation.

Films dealing specifically with art, such as technique and biographical documents, are being used to supplement the program and draw those relationships between the various fields of creative activity that have to be delineated in an organization of this nature. Foreign films are also an integral part of the program.

The lecture series revolved around the program that were being presented. They were also predicated on the visual aids materials that the Campus had available. In order to assist this phase and develop the possibilities inherent in the arts organization the Foundation purchased approximately thirty-two hundred slides of art works. These are used in both Art History classes and in public lectures.

To give coherence to the many facets of the Arts Foundation program, a newsletter is sent monthly to each member of the organization. This serves an intimate contact for the individual and as a calendar of events for every art organization in the country.

GEORGE W. GUNTHER, *Director*
The Blair County Arts Foundation
Altoona, Pa.

Manfred Keiler, 1908-1960

Manfred Keiler was Professor of Art and Art Education at the University of Nebraska. He was born December 7, 1908, in Berlin, to a family in which the arts were at home. Max Liebermann was one of his uncles, and the practical wisdom and gentle skepticism, the dedication to truth in art, the love of nature of that great painter can be seen also in the work of the nephew. Keiler's paintings and his graphic work are very clearly "modern," yet they imitate nature at all times. To some degree their character is expressionist, the subject matter is simple and unassuming and its representation often, in a singular way, festive. Keiler's style takes its form from the subject at hand; it is very much his own, and, with a certain life-giving matter-of-factness, independent of fashion.

Keiler studied art at the Ecole des Beaux Arts, the Bauhaus, and the State Academy at Weimar. In Austria, where he lived as a refugee, he was successful as a stage designer for the Vienna opera and as a maker of experimental movies. A book he wrote on film making brought him an invitation to Hollywood which he accepted. Thus, a few weeks before the German invasion of Austria, Keiler arrived in this country as the coddled guest of a movie company. He soon chose to leave Hollywood and, at the price of having to live the life of a refugee over again—this time in New York—he returned to his art. In 1947 he moved to Nebraska where he was first active in the Public School System of North Platte and, after 1960, at the University of Nebraska. Here he found the tranquility in which his art matured to its finest form, and a field of social usefulness which was very dear to him. Keiler was an inspired and most conscientious teacher, and it is largely the result of his pioneering efforts that the study of art in many of the schools of Nebraska is now practical in its methods and high-minded in its purposes. Keiler wrote two books on Art Education. The first, *Art in the Schoolroom* (1950, 1957) is a practical and sensitive handbook for the use of teachers in the elementary schools. Among other marks of recognition which it has received are its adoption by the school system of New Zealand and its translation into Japanese. The second book, *The Art in Teaching Art*, is a systematic treatise on Art Education and a textbook to meet especially the needs of teachers in secondary schools. It speaks with the conviction and the knowledge of the artist. There is reason to hope that this forthright book will make its mark and improve the discipline. Keiler was able to see and to correct the proofs of this work which was published posthumously. He died December 1, 1960. Members of the College Art Association will remember his contributions to the JOURNAL. Those who attended the annual meeting of 1958 (at Washington) may remember him also as the author of a paper on Christian Rohlfis which attracted much attention. Manfred Keiler is survived by his wife, Inge. His untimely death is a loss to all who wish for a return of the teaching of art to the standards which the nobility of the subject requires.

PHILIPP FEHL
University of Nebraska

KNOEDLER

Old Masters
Modern Paintings
Sculpture

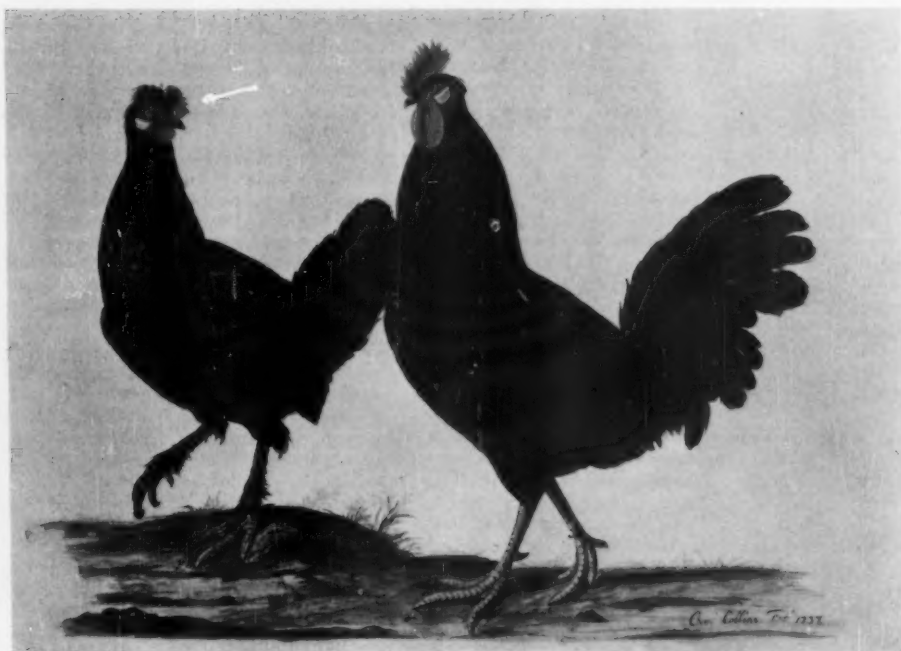
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SEPTEMBER MEETING OF CAA

The 50th annual meeting of the College Art Association was held at the Hotel Biltmore in New York City September 12 to September 14. The meeting was held in the fall this year in order to facilitate attendance of members at the Twentieth International Congress of the History of Art held on immediately preceding dates in the same city. No business meeting was held at the New York sessions. It is presently planned to conduct this in Boston in January at the time of the meeting there of the Society of Architectural Historians.

Program

Medieval Art from Late Antiquity to 1000,

Chairman: Walter W. Horn, University of California; Speakers: Jean Hubert, Ecole des Chartes, Paris, *Saint Michel de Cuxa et l'Occident dans les églises du Sud-Est de la France, à l'époque Préromane*; Irving Lavin, Vassar College, *A chamber in a Mediaeval "Palace of the Mind"*; David H. Wright, The Institute for Advanced Study, *The Role of Canterbury in the Development of Insular Manuscript Illumination*; Mary Morehart Baker, Kenyon College, *Anglo-Saxon Scaetas: Neglected Numismatic Evidence for Early Eight-Century English Art*.

The Environment of the Artist, Chairman: Bernard Chaet, Yale; Panelists: Arnold Herstand, Colgate; Alex Katz, Painter, New York City; Ad Reinhardt, Brooklyn College; Jon Schueler, Painter, Guilford, Connecticut; Paul Weiss, Calif.

The Diffusion of the Renaissance Style of Architecture in Europe, Chairman: David R. Coffin, Princeton; Speakers: Count Franz Wolff Metternich, Biblioteca Hertziana, Rome, *A Contribution to Bramante's Early Style*; Harold E. Wethey, University of Michigan, *The Golden Stairway in Burgos and the Spanish Renaissance*; Pierre Lavedan, The Sorbonne, Paris, *L'Introduction du style classique dans l'architecture française*; M. D. Ozinga, University of Utrecht, *The Introduction of the Classic Style into The Netherlands*.

Nineteenth Century American Art and its European Background, Chairman: Milton W. Brown, Brooklyn College; Speakers: Barbara Novak, Barnard College, *Ashe B. Durand and European Art*; Joshua C. Taylor, University of Chicago, *American Painters and Italian Vistas*; Dimitri Tselos, University of Minnesota, *Richardsonian Influence on European Architecture*; Robert Koch, Southern Connecticut State College, *The Influence of European Art Nouveau on the United States*.

Contemporary American and European Painting: A Comparison of Aims, Chairman: Kyle Morris, Artist, New York City; Panelists: Peter H. Selz, Museum of Modern Art; Raymond F. Parker, Artist, New York City; George Cohen, Northwestern University.

Collecting in America: The Appetite for Universality, Chairman: E. P. Richardson, The Detroit Institute of Arts; Speakers: Franklin M. Biebel, The Frick Collection, *Archaeological Collecting*; James J. Rorimer, The Metropolitan Museum of Art, *The Collect-*

ing of Medieval Art; John A. Pope, Freer Gallery of Art, *Collecting Oriental Art*; Daniel C. Rich, Worcester Art Museum, *Collecting in the Period 1876 to 1914*.

Art Around 1800, Chairman: Lorenz E. A. Eitner, University of Minnesota; Speakers: Hylton A. Thomas, University of Minnesota, *Neo-Classicism and Romanticism in Tiepolo's Scherzi di Fantasia*; Marcia Allentuck, New York City, *Winckelmann in England: Fuseli as Intermediary*; Carl N. Schmalz, Jr., Bowdoin College, *Representation on Goya's Disasters of War*; Jerrold Ziff, University of California, Los Angeles, *Turner's Visit to Paris 1802*.

The Intellectual Education of An Artist, Chairman: George McNeil, Pratt Institute; Panelists: Wilhelmus B. Bryan, The Minneapolis School of Art; Balcomb Greene, Painter; Sidney Geist, Sculptor; Harold Rosenberg, Author.

Genre Painting in Europe, 1600-1900, Chairman: Julius S. Held, Barnard College, Columbia University; Speakers: Theodore F. Reff, Columbia University, *Millet and Post Impressionism*; Ellis K. Waterhouse, Barber Institute, Birmingham, England, *The English Fancy Pictures, 1760 to 1790*; Edgar J. Munhall, Yale, *Greuze and Protestantism*; Leo Steinberg, New York University, *Genre or Non-Genre in an Early Velasquez*; Richard R. Judson, Smith College, *New Observations on Dutch 17th Century Moralistic Genre Painting*.

Recent American Architecture, Chairman: John McAndrew, Wellesley College; Speakers: Roy Allen, Skidmore, Owings and Merrill; John M. Jacobus, University of California, Berkeley; Sibyl Moholy-Nagy, Pratt Institute; I. M. Pei, I. M. Pei and Associates; Eugene Raskin, Columbia University.

The Experiences of the Professional Artist in Europe and America, Chairman: Reginald H. Neal, Douglass College of Rutgers University; Panelists: Leo Castelli, Director, Castelli Gallery; Salvatore Scarpitta, Artist, New York City; George W. Rickey, Tulane University; Robert Motherwell, Hunter; Donald B. Goodall, University of Texas.

Personal Comment

Your editor, detained by family affairs, only arrived in New York on the last day of the International Meeting and began to gather news (read: gossip) and material for future articles. The city was sweltering in a heat wave which lasted through both meetings causing much discomfort and retarding somewhat for the overseas visitors the enjoyment of the New York art world. The CAA meeting rooms and lobbies at the Hotel Biltmore were much more spacious and comfortable than those at another hotel for the New York meeting of 1960. Perhaps because of the heat or the early season, the job market seemed less frenzied than usual—although we noticed a large pile of application blanks at the placement desk. Many colleagues had just returned from abroad, others wore the tan of summer vacations. Per-

verse though it seems, we missed the general pallor, the animated shouting and the icy air of the Minneapolis meeting. We wondered if the foreign delegates of the Congress who remained for CAA noticed a striking characteristic of our national meeting; the presence and participation of artists. Admittedly, the artist-teachers meet in separate rooms from the art historians and occasionally one senses the cool snobbism of segregation—from both groups. But more often one observes fraternization and reasonable efforts at mutual understanding. In the American academic world the artist is no longer a second-class citizen. Although there are dozens—perhaps hundreds of young M.F.A.'s looking unsuccessfully for college jobs teaching painting or drawing, the mature and successful artist-teacher is becoming as hard to hire as the scientist. One large art department has been hunting unsuccessfully for such a man since last January. A well-endowed Southern school has contracted a leading New York sculptor at twenty thousand for the academic year. Just what effect this will have on future availabilities remains to be seen. Perhaps, too, the astronomical prices brought by Pollocks and by paintings of some of the living American artists have something to do with the problem. Among the young M.F.A.'s at the Biltmore, we noticed some vaguely familiar faces—on second glance they proved to be several of our own former art students but sans barbe, sans black stockings, very un-beat. Is this a sign of the times or was this a bourgeois disguise put on for the CAA Meeting?

A few news notes: We questioned two colleagues from Cambridge about the Le Corbusier building going up next to the Fogg. "Everything moving along nicely," said one. "Perfectly ghastly," said another. Take your choice. At breakfast with Lamar Dodd, we got a preliminary account of the new art building at the University of Georgia—it will appear with illustrations in our next issue. Lamar Dodd also described the progress of the sculpture competition for Stone Mountain—a fascinating story which we hope to publish one day. President David Robb was disturbed that the House Appropriations Committee had denied the President's (the other one) proposal to provide a share of the funds toward the preservation of the Abu Simbel Temple in Upper Egypt, threatened with flooding by the High Dam at Aswan. Drafted a telegram to the Committee with copies to the President and the Secretary of State. The CAA board has approved the candidate proposed by its Committee for making a survey of art teaching at higher levels in American education. The announcement will be made after the board of the Ford Foundation has given formal approval. (It has been confirmed that Andrew Ritchie of Yale will do the survey.) One grim note: Rennselaer Lee was seriously injured in an automobile accident just prior to the Congress and was unable to attend. Many expressions of sympathy were conveyed to him and to Mrs. Lee who was also injured. George Amberg has proposed that a future CAA meeting include a session on the film as an art form. Only 558 people registered but crowded sections indicated a large number of unregistered visitors. 125 colleges from 38 states were represented.

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Portrait of Young Woman

by

CLAUDIO COELLO

1630/35-1693

Size: 35 x 28 inches



MAYNARD WALKER

G A L L E R Y

117 EAST 57th STREET, NEW YORK 22, N.Y.

COLLEGE ART NEWS

Virginia Schoener, Editor

General

Lithographs from Tamarind Workshop

Under a fellowship grant to work this Spring at Tamarind Lithography Workshop in Los Angeles, Louis Bunce, of Portland, Oregon, completed a Suite of ten lithographs and eight individual color lithographs during his two-month stay.

The Suite of ten lithographs has been issued in an edition of twenty, enclosed in a hand made binding and includes colophon and title page.

Since 1945 he has been an instructor in painting and graphics at the Museum Art School in Portland.

Sculpture in Motion

George Rickey has brought back some amusing reports of the exhibition of kinetic sculpture (Calder, etc.) which opened at the Stedelijk Museum in Amsterdam last summer. At the opening, one entry, a bicycle saddle equipped with a movable shaft, stirred up a scandal—perhaps its title contributed to the affair—it was called *The Dream of the Bicycle Rider's Widow*. The Dutch Vice Squad which was called in decided that this entry should be removed. Tinguely, whose explosive sculpture at the Museum of Modern Art last year caused the Fire Department to be summoned, had an entry accompanied by a large sign inviting spectators to kick it. So contagious was this spectator sport that soon other entries were kicked, whirled or struck—until the Museum authorities had to call a halt and remove several pieces for urgent repairs. Rickey also followed the show to Stockholm where everything was orderly and dignified—not even a sign of the Amsterdam battle scars. (See Mr. Rickey's critique of this exhibition in *Arts*, September, 1961).

Alinari

Recently, Fratelli Alinari bought out the collections of D. Anderson in Rome, Giacomo Brogi in Florence, and Mannelli in Florence. The Alinari firm has acquired all negatives and rights of these collections. They have been consolidated into the Alinari archive but will continue to be identified by their former index numbers. President D. R. Allen of the Art Reference Bureau Inc. would like to bring these changes to the attention of CAA members. He writes that his firm will administer all matters pertaining to reproduction permissions in this country in the same way it has handled Alinari for many years. The address is Art Reference Bureau Inc., P.O. Box 137, Ancram, N.Y.

Texas

The University of Texas art department's first auction of student and faculty work, held last May, brought in \$3,251, Professor Donald Goodall, department chairman, reports. Proceeds from students' work were divided equally between the exhibitors and a student loan and scholarship fund. All proceeds from faculty

members' work went to the fund. More than 350 works were put up for sale. One of the most enthusiastic bidders was Chancellor Harry H. Ransom, who bought five items. The University of Texas College of Fine Arts has inaugurated a fine arts consultant service. It is designed largely to review and strengthen teacher education curricula in the arts. It will also initiate fine arts curricula in Texas schools, as well as offering assistance to established programs.

John Guerin, University of Texas associate professor of art, was one of twelve artists invited to participate in an "Artists West of the Mississippi" exhibition this summer at the Colorado Springs Fine Art Center. Donald Goodall, department chairman, spent the summer in Maine doing research for a forthcoming book on the sculptor Gaston Lachaise.

Technical Research

Under the direction of Ralph Mayer, the Artists Technical Research Institute as been organized with headquarters at 240 East 20th St., New York. The Institute is concentrating on problems relating to artists' materials. Its well-equipped laboratories and staff will try to obtain reliable information to guide the artist in insuring the longevity of his work. The Institute expects to publish a review periodically. It is receiving financial assistance from Huntington Hartford.

Michigan State Festival

Michigan State University held its 1961 Fine Arts Festival during its summer session, July 17-21. Art activities on the program included an address, *Art and Life*, by Dr. Harold Taylor, former president of Sarah Lawrence College; an art panel with Edward Corbett, visiting artist; the exhibition of *The Aldrich Collection*; and films on art.

Bowdoin

During the summer, Bowdoin College offered a five week seminar on "Form and Style in Modern Art." Philip C. Beam, professor of art, conducted the course.

AFA

The American Federation of Arts is now installed in its new and National Headquarters building at 41 East 65th St., in the heart of Manhattan's art quarter. Facilities will be available to Members and Chapter representatives. (See illustration)

Lipchitz Bequest

Jacques Lipchitz has bequeathed 300 original plasters representing nearly his entire life's work to Israel where they are to be preserved in their original state at a Lipchitz Pavilion to be completed in 1963 in the new Jerusalem Museum of Art. Billy Rose, chairman of the new museum's Art Committee made



New Headquarters of The American Federation of Arts, 41 East 65th St., New York 21, N.Y. The facade has been cleaned since this photograph was made.

the announcement on behalf of the America-Israel Cultural Foundation which will handle the transaction. Recently it has been announced in London that the plasters of the late Sir Jacob Epstein will also be given to Israel. In the case of Lipchitz, nearly his entire artistic production originated with clay sketches and subsequent plasters. (The direct carvings of 1915-1918 have mostly been recast in plaster and bronze), whereas many of Epstein's most famous works such as the figures for the London Underground Railway are monumental stone carvings for which it is unlikely that full scale plaster models exist.

New School Art Center

The New School Art Center, at the New School for Social Research, 66 West 12th Street, New York, established through grants of Vera G. and Albert A. List was founded in October 1960 with the intention of furthering the understanding of art through exhibitions, lectures and discussions complementing the curriculum. It tries to fill the gap the Whitney Museum left behind when it moved to midtown. "The Creative Process" held in June 1961 was an exhibition featuring one finished work by each of fifteen painters and sculptors, together with sketches and studies that led to the finished product as well as explanations by the artist was well received and will be circulated in 1962 by the American Federation of Arts. "Mechanism and Organism" an exhibition

19th and 20th Century

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of some 50 works of contemporary sculpture was held in October, with lectures by Clement Greenberg and Seymour Lipton, and a Round-Table Conference with Ferber, Stankiewicz, Rickey, Baskin, Hope; Peter Selz, mediator. The director of the Center is Paul Mocsanyi.

Silver

The Sterling Silversmiths Guild of America has selected the finalists in the 1961 Student Design Competition, *Sterling Today*. Results of the final judging have not yet been announced.

Fulbrights

The Institute of International Education (whose new address is 800 Second Avenue, New York 17, New York) calls to the attention of qualified students and alumni the opportunities for graduate study and research under the United States Government Scholarship Programs. Several countries offer opportunities for study in the history of art. There is also a program for creative artists. Inquiries should be addressed at once to David Wodlinger at above address.

Information concerning Fulbright awards in university lecturing or advanced research may be obtained from: Conference Board of Associated Research Councils, Committee on International Exchange of Persons, 2101 Constitution Avenue, Washington 25, D.C.

Romanesque

The International Center of Romanesque Art, Inc. held its annual meeting last May at the Institute of Fine Arts in New York. This organization of scholars in the field of medieval art and archaeology is related to the parent association, Centre International d'Etudes Romanes de Paris. Robert Branner of Columbia University is Secretary. Individual memberships are \$5.00, university departments \$30.00.

West Coast Conference

"Eyes West," the first annual west coast conference for artists and designers was held in September, in Monterey, California, under the auspices of the University Extension of the University of California at Berkeley.

Olivet College

Artists from California to New York were represented in the national graphic competition at the first annual fine arts festival for small liberal arts midwest colleges, held last June at Olivet College. Woodcut, intaglio, etching, linocut, lithograph, serigraph, mezzotint and drypoint work was displayed.

Special juror's honorable mention went to Dean Meeker, University of Wisconsin, in taglio; Eleanor Coen, Chicago, color lithograph; and John R. Glenn, Urbana, Ill., intaglio. Evelyn Behnen, Ann Arbor, and Harry Brorby, Holland, Michigan, were purchase prize winners for Olivet. Richard Callner and William Whitney, Olivet, and Warrington Colescott, University of Wisconsin, had individual displays. Lecturers were Colescott; Dennis Byng, University of Illinois; and Franz Schultz, Lake Forest College, Ill. Schultz addressed visiting art instructors at a small college art conference of midwest instructors.

Personnel

Ohio State

Jerome Hausman, director of the Ohio State University School of Fine and Applied Arts, has announced a number of new appointments to the faculty. Joining the staff in September were Lester F. Johnson, visiting assistant professor in painting 1961-1962; Matthew E. Baigell, instructor in art history (doctoral candidate at the University of Pennsylvania); Hans-Juergen Hohlwein, instructor, studio-humanities; Howard Kottler, one-year appointment as instructor, art history; David T. Jacobs, one-year appointment, instructor, studio-humanities; David B. Lawall, instructor, history of art (completing his Ph.D. at Princeton); John E. Loftus, instructor, studio-humanities; Charles Wallaschlaeger, assistant professor, professional design; Jason C. Leese, one-year appointment as instructor, art education.

Harvard

Kenneth Murdock of the History Department of Harvard this autumn took up his post as first Director of *I Tatti*, Harvard's international center for the study of Italian culture in Florence. For his book, *Painting of the High Renaissance in Rome and Florence*, Sydney Freedberg was awarded The Harvard University Press Faculty Prize for 1960-1961 for the best work of scholarship written by a Harvard faculty member and published by Harvard University Press. This is the first time that this prize was awarded to a member of the fine arts department.

New Mexico

Edwin E. Stein, former dean of the University of New Mexico's College of Fine Arts, has been named dean of the Boston University School of Fine and Applied Arts. He assumed his new post in July.

Brandeis

Creighton Gilbert has joined the Fine Arts faculty at Brandeis University. The vacancy at the Ringling Museum has been filled by Robert Parks formerly at Smith College.

Institute of Fine Arts, New York University

Wolfgang Lotz who was visiting professor during the past year has been appointed full-time professor. Visiting professors this year are Bernard V. Bothmer of the Brooklyn Museum, Richard Ettinghausen of the Freer Gallery and Charles Sterling of the Louvre.

Marian E. Stubbs, library associate, Institute of Fine Arts Library, New York University, retired at the end of the 1960-1961 academic year. Many Institute alumni will remember Miss Stubbs' help during their student days.

Arizona

John Cook, sculptor at the University of Arizona, had a showing of recent sculptures at the Silvan Simone Gallery, Los Angeles.

Pennsylvania

Professor Frederick Hartt, chairman of the department of the history of art at the University of Pennsylvania, delivered the Walter W. S. Cook annual alumni lecture last May at the Institute of Fine Arts, New York University. His



Richard Koppe was recently honored with a large retrospective exhibition by the Institute of Design of Illinois Institute of Technology, Chicago, Illinois. Staged in an exhibition area designed by Daniel Brenner of the Architectural Department staff, the exhibit was housed in the Mies van der Rohe building, Crown Hall. The exhibit documented Koppe's work spanning 25 years, from 1936 to 1961.

topic was *Form and Experience in Baroque Art*.

Illinois

Professor Lee R. Chesney of the College of Fine and Applied Arts at the University of Illinois, was one of the guest speakers at the Liberal Arts Festival at Monmouth College last spring. He lectured on *The Festival Theme in Art*.

UCLA

Professor Erwin Panofsky gave a series of five public lectures at the summer session of the University of California, Santa Barbara.

E. Maurice Bloch has been made associate professor in the department of art, UCLA. He continues as curator of the Grunwald Graphic Arts Foundation. His monograph on George Caleb Bingham, and a book on American drawings, are to be published by the University of California Press in the near future.

Columbia

At Columbia University, Rudolf Wittkower has received a Guggenheim Fellowship, and Theodore Reff a grant from the Council of Research in the Humanities (Columbia University). Jane Rosenthal has won a fellowship from the American Association of University Women. Evelyn Harrison is a visiting member, The Institute for Advanced Study, Princeton, New Jersey.

Tulane

George Rickey, who is currently on leave from Newcomb-Tulane and holder of a Guggenheim fellowship (for 1960 and renewed for 1961), has accepted a temporary part-time teaching appointment at the School of Architecture of Rensselaer Polytechnic Institute during the leave of absence of Edward Millman. Mr. Rickey's kinetic sculptures were exhibited at the Kraushaar Gallery in New York during October.

Harold Carney of Tulane recently held a one-man painting show at the new Thibaut Gallery in New York.

Albright Gallery

Gordon M. Smith, Director of the Albright Art Gallery, Buffalo, has announced two recent

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appointments to the staff: John Pancoast, Assistant Director, and Hobart Lyle Williams, Assistant to the Director. The new building of the Albright-Knox Art Gallery will open in January.

Norfolk

Nancy Halverson Schless has been appointed as Research Assistant at the Norfolk Museum, Norfolk, Va.

Utica

Richard H. K. McLanathan has resigned from the directorship of the Art Museum at the Munson-Williams-Proctor Institute, Utica, N.Y.

Corcoran

Three new instructors joined the faculty of the Corcoran School of Art in September. They are artists Kenneth R. Hine, Alexander Russo, and Jack Perlmutter.

Pratt Institute

Pieter Brattinga, Jr., artist, graphic designer and critic from Hilversum, Holland, has been appointed Professor of Art and chairman of the department of Advertising Design of the Pratt Institute Art School.

Paul R. Smith, senior vice president of Ellington & Company, Inc., New York City advertising agency, has been named special consultant in the same department.

Indiana

Additions to the Staff: Bertrand Davezac, about to receive his Ph.D. from Columbia University, to teach his specialty, Medieval Art. Jean-Paul Darriau, from Colorado College, to teach sculpture in lieu of Robert Laurent, who has retired. *Special Activities:* Conference on the Arts of Africa, with special regard to their impact on Western Culture, September 28-30. Featuring an exhibition of African Sculpture on loan from the Museum of Primitive Art, films by Len Lye and Jean Cocteau, talks, by Robert Goldwater, and others. *Staff Activities:* Rudy Pozzatti, print-maker was sent to Russia and Poland by the State Department during the months of April and May (Cultural Exchange Programme) Alma Eikerman, silver-smith and jewelry-designer will have a one man show in the Chicago Public Library during November. *Building program:* A bronze fountain group, created by Robert Laurent, and consisting of a large nude female figure and four dolphins, was dedicated in October. Called "The Birth of Venus," it is the gift of an alumna, Mrs. R. W. Showalter.

International

Gift from France

A contemporary hand-woven French tapestry, "Les Ramardeuses," has been given on permanent loan by the French government to New York University. It has been hung in the salon of La Maison Française, the University's French cultural center at Washington Square.

Hispanic Conference

Some 125 Hispanicists from Europe, Latin America, and the United States, assembled for the Fourth Congress of Intellectual Cooperation, held in Málaga and Selville, Spain, in



The historic Lee Chapel on the Washington and Lee University campus at Lexington, Va., will be completely restored under a grant from the Ford Motor Company Fund. The chapel, completed in 1868, houses General Robert E. Lee's office exactly as it was when he was president of the University at the time of his death in 1870, as well as an historical and art museum, Edward Valentine's famous "Recumbent Statue" of Lee, and burial crypts for General Lee and members of his family.

February. The Congress honored the Spanish painter, Diego Velázquez, who died in 1660. Two scholars from the United States, George Kubler of Yale and Harold E. Wethey of the University of Michigan, were among those invited to give papers. The late Martin Soria of Michigan State University, was also to have spoken, but, as reported in our last issue, he lost his life in the airplane crash at Brussels on February 15, while enroute to the Congress.

Belgian Citation

Erik Larsen, chairman of the department of fine arts at Georgetown University, was recently honored with the award of the Knight's Cross of the Order of the Belgian Crown in recognition of his contributions to the knowledge of Flemish art. The presentation of the award was made by Belgian Ambassador Louis Scheyven.

U.S. Tour

John Steegman, formerly director of the Montreal Museum of Fine Arts, is planning a lecture tour of the U. S. during the academic year 1961-1962. He will speak on "The Rule of Taste in England, 1770-1820," and "Early Victorian Taste and Criticism, 1830-1860." Mr. Steegman will lecture in Australia during May and June at the invitation of the Humanities Research Council of Australia.

Publications

Extension services. The 1961-1962 Extension Services catalog of the American Federation of Arts is now available. Requests should be sent to AFA, 41 East 65th St., New York.

For over fifty years the AFA has been serving art institutions. This year it will circulate over 100 exhibitions.

The Museum of Modern Art has been able to expand its program of circulating exhibitions for 1961-1962, thanks to generous grants from the Columbia Broadcasting System Foundation and a private donor. Requests for catalogs should be sent to Department of Circulating Exhibitions, MOMA, 11 W. 53rd St., New York 19.

The catalog for the coming year of the Smithsonian Institution Traveling Exhibition Service, listing 55 exhibitions, can be secured by writing the service at Washington 25, D.C. Under the direction of Annemarie Pope, who founded it in 1951, the service marks its tenth anniversary this year.

An article of interest to college faculty members who read student papers, undergraduate and graduate, appeared in the June, 1961, *New York University Alumni News*. Entitled "Johnny Can't Read? He Can't Spell, Either," it submits that "a person intelligent enough to do college work can learn to spell" and should be compelled to do so.

Films for Junior and Senior High School Art, a specialized film bibliography is available from the Indiana University Audio-Visual Center, listing over 340 films in the film library of the Center, Bloomington, Indiana.



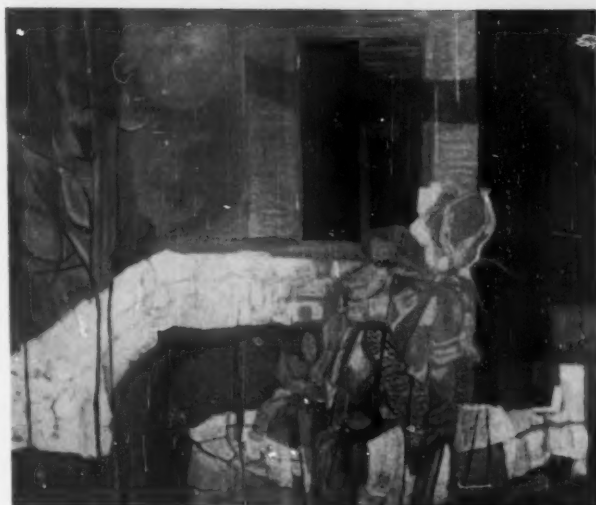
A stained glass panel, representing the Madonna and Child with Saint Anne, Saint Asacius, Bishop of Milan, and the donor Caspar Bart, removed more than a century ago from Munich's celebrated Frauenkirche (Church of Our Lady), which is now being returned to the Frauenkirche by the Cooper Union Museum in New York following a request by the Munich Cathedral Chapter. The panel was placed in a window of the Munich church in 1518 and remained there until early in the 19th century. The Cooper Union Museum acquired it in 1926. Paul Frankel established the authorship in 1956; the artist is Jakob Kistenfeger.

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BOOK REVIEWS

Allen S. Weller, Editor

Lorenz Eitner

Géricault: An Album of Drawings in The Art Institute of Chicago, 48 pp., 108 ill.

Chicago: University of Chicago Press, 1960. \$10.00.

This is a handsome book, and a worthy successor to the sketchbooks by Cézanne and Lautrec already published by the Art Institute of Chicago. The Géricault album is different from its predecessors in two respects: first, it is of far greater significance for the history of art in general, and for our knowledge of the artist's own development particularly, than either the Cézanne or Lautrec books; and second it has been produced in a very different format. The earlier publications were issued in a form suggesting the bound notebooks actually used by the artist; the Géricault drawings on the other hand, are now in the form of unbound sheets (which once belonged to two or three different sketchbooks) and so the single book reviewed here has been produced with no thought of facsimile reproduction.

The book opens with a short biography of the artist, so smoothly and concisely handled that the reader is not reminded of the difficulty of the task until he reaches the section of notes to the text and the plates. Here Eitner's skill, knowledge, and sensitivity assert themselves, for Géricault's life was so short and succeeding generations so changeable in their attitudes towards his work that a tangle of problems has been left for the historian. Eitner uses the Chicago drawings to bring out some of the essential qualities of Géricault's art, and in so doing makes a series of significant corrections to the commonly held notion of the progress of his career.

In the drawings, as Eitner points out, Géricault deals with classical subjects several years before his trip to Italy, and with some of the so-called "English subjects" (boxing, for example) before he ever visited England. Incorporating these discoveries in his account of Géricault's career, Eitner paints a convincing picture of the artist's search for a means of treating contemporary life in a lasting and significant artistic form.

There is so little Géricault material available, comparatively, that the publication of any group of his drawings would be an event. But the Chicago album is more than just a miscellaneous group of sketches, for it includes a number of studies closely related to several of Géricault's major paintings and lithographs. Eitner's book is certainly the most significant addition in many years to the Géricault literature.

Furthermore, the book should be attractive to anyone who enjoys masterful drawings. While a number of the sketches are extremely fragmentary, some are almost finished works of art in themselves; the album includes studies from life, compositional ideas, imaginative inventions, but on almost every page one gets a sense of the vigorous command of line and volume which characterized Géricault's genius.

The reproductions, slightly smaller than the actual drawings, are in most respects as good

as possible given the limitations imposed by the use of one color of ink in printing. Even without the striking differentiation of color found in the originals, the printers have adequately suggested the conjunction of ink, wash, and pencil found in the album. As a footnote, one error, detected just at the time this review was being prepared, should be mentioned. In the preparation of the plate for Folio Eleven (recto) the image was reversed, and so is printed backwards; this is only a minor flaw, and it will be corrected in the next printing of this outstanding contribution to the history of modern art.

ALAN M. FERN

The Library of Congress

William H. Pierson, Jr., and Martha Davidson, eds.

Arts of the United States: A Pictorial Survey, xii + 452 pp., many ill.

New York: McGraw-Hill, 1960. \$7.25 text ed.

A critical review of the Arts of the United States is more than an appraisal of a pictorial survey of American art. The book itself grew out of an elaborate color slide project, and it serves as a catalogue to the over-4,000 slides which were assembled by the University of Georgia under a grant by the Carnegie Corporation of New York. Since the slides and the published catalogue are direct outgrowths of the Carnegie grant, it is appropriate to begin with a consideration of *The Carnegie Study of the Arts of the United States*, the title of the parent project.

Readers of the ART JOURNAL will probably recall that the *Carnegie Study* was the subject of an article in the *College Art Journal* about four years ago.¹ A review of this report, followed by a careful reading of the text of the book, will furnish a good deal of the background for the genesis and direction of the study. Briefly stated, the project grew out of the recognition that there was a need for "a carefully selected body of visual material which will illustrate the nature and quality of American art and American civilization."² The *Carnegie Study* was devoted to a "partial fulfillment of this need." The first of its primary objectives was "to compile a collection of material which will represent the history of American art in most of its phases from the beginning to the present, and to document each work as accurately as possible." The second objective was "to select from this total collection approximately four thousand works to be photographed in color and reproduced in the form of high-quality color slides."

This program for selection was implemented by dividing the total spectrum of the visual, non-temporal, arts into eighteen categories, "and a specialist in each area was invited to choose a stated number of objects which in his judgment would best record the developments

¹ Martha Davidson and William H. Pierson, Jr., "Carnegie Survey of American Art," *College Art Journal*, XVII, 2 (Winter, 1958), pp. 171-180.

² This and subsequent quotations have been taken from the Introduction of *Arts of the United States, A Pictorial Survey*.

and achievements of his field. He was further asked to select from this maximum list a minimum list of those objects which in his opinion would be indispensable to a selective coverage of his subject."³

As can be seen, the *Arts of the United States* is a kind of pictorial anthology representing the combined efforts of seventeen consultants (see below for a listing) and the editors. The maximum lists contained more than 10,000 items; these were reduced to approximately 4,140, and it is this minimum which comprises the slide list and hence the illustrations in the book.⁴

One can easily see that the color slides represent the most significant product of the *Carnegie Study*, and it is these slides which suggested the book, for the latter is primarily a catalogue of the collection.

The slides must be considered from two points of view. First, there is the matter of their production and quality, and second, there is the complex question of the subjects photographed.

The slides themselves are 2 × 2 in size. They are available⁵ already mounted in glass with a labeled plastic binder. The 2 × 2 color transparencies are made from 4 × 5 color negatives; the latter are photographs made directly from the object illustrated.

The decision to use a 4 × 5 view camera with cut film was a wise one, for this permitted the making of negatives which combined maximum clarity and minimum distortion. The use of a high-quality, color negative, film stock, and precisely controlled printing onto 2 × 2 positive transparencies, have provided color slides which, to this reviewer, are excellent. There is no question that this procedure has produced slides which are superior in every way to duplicates made from positive transparencies; and in no way do they appear inferior to original color transparencies of the sort available from many dealers and museums. In this respect, the *Carnegie Study* has provided an invaluable service in advancing the technology of high fidelity, multiple-copy, color transparencies. Undoubtedly the laboratory work of Sandak, Inc., has been an important factor in this contribution.

The slides may be purchased by set or individually. One set consists of 2,500 slides (\$3,000), and a second set contains 1,500 slides (\$1,800). When purchased individually, the slides cost \$1.25. Since the slides are sold bound in glass and labeled, the prices quoted are not excessive when compared with the current market in high-quality color transparencies. For the purchaser of one or both sets, the prepared mount which contains the label and catalogue number represents a genuine convenience. No doubt most owners of sets will keep them as entities. However, one can readily imagine that there will be a brisk demand for individual slides by purchasers interested in filling gaps in existing collections. Here the prepared label, indelibly printed on the plastic binder, can prove to be more trouble than it is worthwhile.

³ A discussion of these categories and the slide lists is presented in a later section of this review.

⁴ The rationale for the project is presented in the Introduction of the book, consequently it should be mandatory reading for anyone planning to use either the slides or the book.

⁵ Slides can be purchased from Sandak, Inc., 39 West 53 Street, New York 19, New York.

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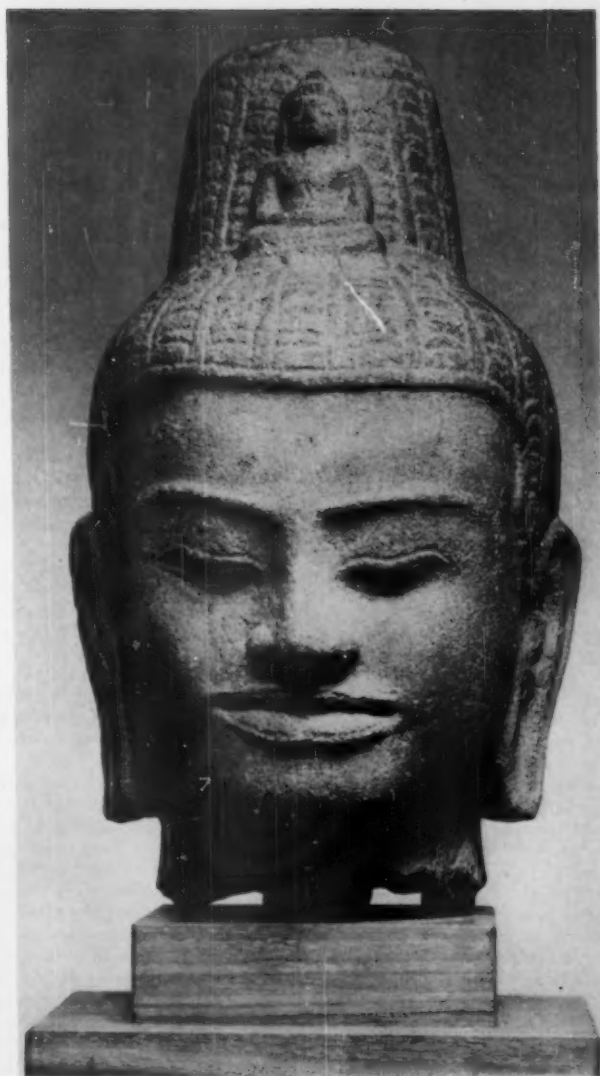
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Each slide put into an existing collection will, without doubt, need a new catalogue number and possibly some sort of color-coding. Unfortunately the plastic binder will not accept ordinary gummed labels, and its slick surface is not a good ground for many paints or inks used in color-coding and labeling. The desire for catalogue-consistency raises the issue of half-way improvisations, or even of rebinding and relabeling each slide! One wonders why these slides cannot be made available also in a paper or cardboard mount with just the catalogue number placed on it. This alternative would solve a number of problems, and complete label information is readily found in the printed catalogue. One could also hope that this arrangement would permit a much lower price per slide. Since the success of the *Carnegie Study* will be measured in part by the use made of the slides, any procedure which facilitates the ease of the purchase of slides and their incorporation into existing collections should be considered.

Whereas an appraisal of the technical quality of the slides is a comparatively easy task, evaluation of the subject matter of the slides presents a fairly complex problem. This complexity can be seen in the book since its organization and contents are a direct reflection of the slide collection.

The book has, in effect, three major parts: text, illustrations, and a comprehensive index. The text occupies the first 115 pages; it consists of eighteen essays plus discussions devoted to the system of photography, the production of slides, and the use of the catalogue. The illustrations and captions occupy the next 300 pages, and they too are organized into eighteen sections. Each section (with parallel essay) represents an art category or a historical period within an art. As noted above, each of the eighteen sections was the responsibility of an expert in the field. With this in mind, it is rather meaningless to take exception to the selections within any one category. Each consultant was limited to the number of examples he could use, and so every final list is an acknowledged compromise. No doubt each of us would modify any given list, but who could really say which selection would be the best? In general, the work of the consultants seems meritorious.

On the other hand, the categories into which the art spectrum was divided, and the number of slides within each, can be challenged. The categories, the consultants, and the final number of slides selected are as follows:

Architecture of the Seventeenth and Eighteenth Centuries

Hugh Morrison (288 slides)

Architecture of the Federal Period and Nineteenth Century

William H. Jordy (422 slides)

Architecture of the Twentieth Century

Vincent Scully (481 slides)

Design and Decorative Arts of the Seventeenth and Eighteenth Centuries

Charles F. Montgomery, Florence M. Montgomery, Charles F. Montgomery, Jr. (250 slides)

Design and Decorative Arts of the Nineteenth Century

G. Haydn Huntley (143 slides)

Design and Decorative Arts of the Twentieth Century

William Friedman (129 slides)

Costume Design

Lucy Barton (9 slides, plus references to 96 painting-slides)

Graphic Arts of the Eighteenth and Nineteenth Centuries

Carl Zigrosser (170 slides)

Graphic Arts of the Twentieth Century

Carl Zigrosser (162 slides)

Indian Arts and Artifacts

Frederick J. Dockstader (273 slides)

Painting of the Seventeenth and Eighteenth Centuries

Virgil Barker (137 slides)

Painting of the Federal Period and Nineteenth Century

E. P. Richardson (487 slides)

Painting of the Twentieth Century

John I. H. Baur (493 slides)

Photography

Beaumont Newhall (95 slides)

Sculpture of the Seventeenth, Eighteenth and Nineteenth Centuries

George Heard Hamilton (141 slides)

Sculpture of the Twentieth Century

Andrew Camduff Ritchie, Assisted by Eleanor Barton and Rosalind Irvine (169 slides)

Stage Design

Donald Oenslager (103 slides)

Visual Communications

Mildred Constantine (194 slides)

Certainly one cannot quarrel with the qualifications of the expert consultants, and the following discussion is in no way a criticism of them. Their work seems to me to have been most difficult, and results surprisingly good considering the limitations imposed upon them. However, if one takes to heart the desire to have the total slide collection "illustrate the nature and quality of American art and American civilization," then the relative emphasis given to the various categories is not completely clear. One can only assume that the final distribution was in the hands of the editors.

Considering that one of the objectives of the project was to "represent the history of American art in most of its phases from the beginning to the present," one can imagine that few art historians would seriously oppose the decision which gave to Architecture and Painting about 53% of the total number of slides. However, one can't help but wonder how many of these same art historians would teach a history of American art in which nearly 42% of all items discussed were those executed in the twentieth century.* No doubt one could debate these and other percentages at some length, but this hardly seems desirable here. There is no question but that the slides are a most welcome resource for anyone faced with the need to illustrate courses in American art, culture or civilization. On the other hand, I feel that these slides do not represent the most desirable distribution,

*In addition to the categories devoted exclusively to the twentieth century (1434 slides), the categories of Photography, Stage Design, and Visual Communication contain twentieth century items (298 slides). While one can argue that the twentieth century has produced more art than previous centuries, the quality and variety are not necessarily up to the quantity produced.

and therefore there is some danger in using the book based on them as a "history of American art." Since the book represents the most profusely illustrated survey of American art now on the market, this is hardly a frivolous issue.

The impressive size of the book, and the battery of expert consultants who elicit genuine respect, will suggest to many that the illustrations (i.e. the slides) are a representative survey of American art. The most obvious argument against this (and there are others) is the compression of the nineteenth century, relative to the other periods. The total, large number of illustrations tends to mask this crowding, but it does not eliminate it. Unfortunately, the editors have not bothered to explain the rationale behind the distribution of slides, and this, in my opinion, is a serious omission. It is true that several of the essays (e.g. by Scully or Dockstader) include a discussion of the problem of selection *within* a category, but this is not uniformly followed, and nowhere in the book is there an adequate, generalized discussion on this matter.

As suggested earlier, there is little to argue about when it comes to the choice of one slide over another within a specific category; but there is a basis for concern when it comes to the emphasis of one category over another. The superb quality of the slides, and their large number, make this something of an academic issue for the user of the slides; and it certainly isn't important enough to keep people from purchasing the slides. The book, however, is another matter for it is a candidate for student use. In this capacity, the adequacy of the survey (as represented by the book) merits academic concern. First, let us consider the text. While it is true that each of the essays can be read with profit, and several (by Morrison, Newhall, and Friedman) are, in my opinion, outstanding models of concise, elegant, and informative writing, the text-portion of the book is not an effective survey of the history of American art. Granted that each of the eighteen essays is a capsule history of an aspect of American art, they are nevertheless independent of each other in style and scope. Further, there is no attempt to integrate text and the illustrations. Then there is the matter of the prospective reader. The essays which are brilliant, capsule histories do not tell the reader the "how" and "why" of the selection of the slides. For the professor using the book as a catalogue, the "how" and "why" are important questions. On the other hand, for the student desiring a "survey" of American art, the essay which is a clear, concise history is of more value than an analysis of the problems of slide-selection. Since there is no consistency in the treatment of the essays, neither the professor nor the student is likely to be satisfied. Then too, several of the consultants (e.g. Jordy, Barton, and Richardson) were handicapped by their assignments. The compressibility of the history of certain arts, or periods, is definitely limited.

But concern over the general value of the text is overshadowed when the problem of the illustrations is considered. The over-4,000 illustrations range in quality from "adequate" to "completely impossible." No picture is larger than one and a half inches on a side, and most are considerably smaller. Furthermore, a fairly



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coarse screen was used for the half-tones which apparently have been printed by an offset process. Granted that the task of providing 4,000-plus illustrations in book-form at a reasonable price is formidable, there seems to be no excuse for the solution presented in *Arts of the United States*.

A typical page (approximately $8\frac{1}{2} \times 11$ inches) has fourteen pictures in two columns; captions are in vertical order alongside (not under) the pictures. More than half of the page is given to the captions. The result approximates viewing bad, black and white, 2×2 slides (without magnification) alongside a typed slide-list. The overall effect is distressing in the extreme. Instead of a valuable pictorial resource for the student, the book is no more than just a catalogue. And, the minuscule illustrations limit the book's value as a catalogue to the degree of a user's previous knowledge of American art. Surely the illustrations could have been larger and the captions smaller with out increasing the price or the size of the book. And if a more sophisticated layout and better illustrations mean a higher price, the advantages gained would nevertheless provide a better value than the existing product.

The idea of a pictorial anthology is not new; however, the size and concentration represented by *Arts of the United States* goes beyond any existing effort. For the teacher and student alike, this book could have been a tremendous resource. As it stands now, the book cannot be recommended for student use.

In general, the objective of the *Carnegie Study* has been attained. A large collection of high-quality color slides, illustrating the history of American art, has been made. These slides are available to anyone at a fair price. One might criticize the overall distribution, but this will not materially hinder the qualified teacher in using the slides. The book, which is both an independent "history of American art" and a catalogue to the slides, is a disappointment. As a catalogue, a far less pretentious publication probably would have been sufficient. As a pictorial survey of American art, the book falls far short of what it could be. One can only hope that the publishers will study what has been done in the field of pictorial anthologies, and that they will reissue the book with a revised format. Redesigned, with quality illustrations, *Arts of the United States* could prove to be a very important publication. The *Carnegie Study* deserves no less.

GEORGE EHRLICH
The University of Kansas City

Marcel Duchamp

The Bride Stripped Bare by Her Bachelors, Even, a typographic version by Richard Hamilton of Marcel Duchamp's Green Box, tr. by George Heard Hamilton, *The Documents of Modern Art*, vol. 14, unpaged, illus., diagrams.

New York: George Wittenborn, 1960. \$6.00.

In 1934, Marcel Duchamp published a facsimile edition of the random notes and sketches which accompanied the development of his masterpiece, the large "glass," *La Mariée mise à nu par ses célibataires, même* (1915-1923). This material, known as the "Green Box," has finally been translated into English by George Heard Hamilton with Duchamp's super-

vision and the documents have been typographically transposed by Richard Hamilton who has arranged them in a plausible order following chronological and iconographical groupings insofar as the materials allow. As the typographer freely acknowledges, something of the spontaneity and immediacy of the original facsimile edition is lost in this edition, but this loss, it is hoped, will be compensated by the wider availability of Duchamp's thought to an English speaking public than was previously possible. Both Hamiltons have contributed interesting essays to the publication which are most helpful in understanding the nature of the Duchampian enterprise and its contribution to the values of modern art.

Duchamp is currently undergoing a reassessment of status as a master of modern art. George Hamilton regards him as a figure of the first rank. He believes that Duchamp made major contributions to the philosophy of modern art as well as providing, in his great glass "one of the most complex as well as one of the most rewarding experiences of modern times." He writes that it is to Duchamp as much as to anyone else that we owe "our present conviction that works of art are not imitations of the merely actual but are realities in themselves, and as realities they are not only objects within the physical world but objects of and in consciousness, 'brain facts' (*cervellités*, in his own word)." As such, Duchamp is an important link in the chain of development which finds its immediate roots in the middle 1880's and the rise of a symbolist poetics which seeks to merge the artist and the work of art in an esthetic dream which is indistinguishable from life. As Gustave Kahn put it, speaking for his generation and for Duchamp as well, "We want to substitute the struggle of sensations and ideas for the struggle of individualities, and for the center of action, instead of the well exploited decor of squares and streets, we want the totality or part of a brain. The essential aim of our art is to objectify the subjective (the externalization of the Idea) instead of subjectifying the objective (nature seen through the eyes of a temperament)."¹

George Hamilton also quotes Duchamp as saying in 1959 that "... even though I tried in that big glass to find a completely personal and new expression, the final product was to be a wedding of mental and visual relations. In other words, the ideas in the glass are more important than the actual visual realization." This is one reason why the materials of this book are an essential part of our experience of the glass itself. Richard Hamilton reinforces this statement by explaining that "the text exists beside the glass as a commentary and within it as a literary component of its structure. Without the notes the painting loses some of its significance and without the monumental presence of the glass the notes have an air of random irrelevance." This publication, then, serves as an instrument of a clearer perception of a work of art, but it also is a fascinating document of modern esthetic theory in the tradition of symbolist thinking in France and in the tradition of what Frank Kermode has called the "Romantic Image."²

¹ Gustave Kahn, "Response des Symbolistes," *L'Événement*, Sept. 28, 1886, quoted in John Rewald, *Post Impressionism*, New York, 1956, p. 148.

Many of the notes deal directly or indirectly with the task of formulating a poetic language in visual terms which will evoke the meditative and ecstatic transformation of the materials of art and the emotions of the artist into the impersonality of a higher reality beyond nature in the realm of the absolute. Duchamp is often extremely evasive and his method is ironic in his approach to the "dehumanization of art." His interest in the machine, in the erotic, in motion which becomes pure lubricity, and in the paradoxes which liberate the work from the habits and clichés of sentimentality and naturalism are in part the result of his rejection of bourgeois values, but also part and parcel of a widespread interest of artists and poets of his generation in the status of art as an autotelic creation which becomes a constructed absolute over against nature and a transcendent essence of consummation and autonomous truth.

An early note speculates upon the possibility of creating an instantaneous state of rest in terms of an extra rapid acceleration, as if the desired image would be a kind of gyroscopic pattern of sentence which would create a still center beyond time in the midst of the turning world.³ Another note speaks of a language of abstract signs which would construct an alphabet of relationships suitable only for Duchamp's own picture, an "adjectivation inexpressible by the concrete alphabetic forms of languages living now and to come." The uniqueness of the artist's expression in these terms would satisfy the "conditions of a language: the search for prime words divisible only by themselves and by unity." Such a language and such an image is the product of an individualism in which, as Gide put it, the artist seeks to become "the most irreplaceable of individuals." It is attained not by effusive self-expression, but rather by what T. S. Eliot calls the continual self-sacrifice of the artist, "a continual extinction of personality," a seeming paradox, but an esthetic based on the conversion, by a poetic alchemy, of the artist's life into art, a subject of concern to many modern poets and especially to Mallarmé the poet whom Duchamp extolls as the model of a modern artist.⁴

Duchamp's apparent negativism, his ironic aggressiveness, and his sadistic nihilism have been often noted, but this other aspect, about which the notes give us much information, is an important and neglected dimension of Duchamp's art. Duchamp is not only a master of disjunctive

² For a brilliant discussion of this tradition and its presuppositions, see Frank Kermode, *Romantic Image*, London, 1957, and also the same author, "Poet and Dancer before Diaghilev," *Partisan Review*, XXVIII, January-February, 1961, pp. 48-75.

³ For this image of the "gyroscope," derived from Alfred Jarry, who was an important influence on Duchamp, see Roger Shattuck, *The Banquet Years*, New York, 1958, pp. 270-1.

⁴ Duchamp regards Eliot's "Tradition and the Individual Talent," as the best statement of his own attitude towards the creative process and the relation of the innovating artist to tradition. For the relation of this kind of thought, which is fundamental for our understanding of Duchamp's speculations and explorations in his notes, and the "Romantic Image," see Kermode, "Poet and Dancer before Diaghilev," pp. 74-5. For Duchamp's appreciation of Mallarmé, see Duchamp's statement in "Eleven Europeans in America," *Museum of Modern Art Bulletin*, XIII, No. 4-5, 1946, p. 21. For a further discussion of this relationship, see my unpublished Princeton dissertation, *The Position of La Mariée mise à nu par ses célibataires, même, (1915-1923) in the Stylistic and Iconographic Development of the Art of Marcel Duchamp*.

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form, but also of subtle correspondences and family resemblances between disparate and divorced kinds of experience in his world. He writes, in an important note, of how perspective as an ordering principle and as a regulative form constrains the objects of its focus, denying them the inexhaustible freedom of the "always possible," and, in another fragment, speaks of his belief that "any form is the perspective of another form according to a certain vanishing point and a certain distance."

Duchamp's problem in constructing his glass as a kind of *summa* of his insights, and, likewise, the heuristic task of the viewer of his work, is the problem of achieving a flexibility of vision and a subtlety of mind which can comprehend the necessity of transcending the rules of ordinary, common sense perception and reflection by learning a new game in which the rules develop as one goes along.⁸ The large glass itself is an image constructed out of enigmatic materials according to a strict perspective plan, and the problem is either to achieve the wedding of its elements (the blossoming of the bride) or to short-circuit its problems by resolving the dynamism of its paradoxes in a moment of arrest which is the extrarapid resolution of the collisions which its eccentricities provoke. Duchamp himself felt that he had never achieved the ultimate wedding of concept and image, of thought and sign, and that his masterpiece (which he marked *inachevé* in 1923) was a throw of the dice which had not abolished the fatality of chance. As such, it is, to him, a magnificent ruin, and a pataphysical quest which liberated him from himself in spite of himself.⁹

The contents of this book should help those unfamiliar with the range of Duchamp's thought to a better appreciation of the eccentric centrality of his position in the stream of modern art. It should also lead some readers to reevaluate the restrictiveness of their frames of reference which include or exclude certain artists from a pattern of history with which the tiresome reiteration of formalist theory has deluged the presses of this country and Europe as well. Duchamp, by himself, is a major artist as well as being a symbol of defiance and independence in the ambience of the *avant garde*. His work involves transformations and developments of causes and ideas which are pervasive and essential elements of the modern movement, and his reflections on these concerns are both original and important for any adequate understanding of the issues this art provokes. His thoughts and his perceptions and their symbolic precipitates which are his works of art can affect one's attitudes towards Matisse and Picasso, towards Surrealism and abstract art, towards the development of abstract expressionism and towards the very nature of art in the broadest implication of the word. His work has had this kind of stimulating and expan-

sive influence on this reviewer, and, as George Hamilton puts it, the consequences of Duchamp's position "have been and still are incalculable."

LAWRENCE D. STEEFEL, JR.
Lawrence College

Denis Diderot

Salons, vol. II, ed. Jean Seznec and Jean Adhémar, xviii + 250 pp., 97 il.

Oxford: Clarendon Press, 1960. \$16.80.

The second volume of this illustrated and critical edition of Diderot's *Salons* is devoted to the splendid *Salon* of 1765. The theoretical *Essai de la Peinture* which Diderot wrote "pour faire suite au Salon de 1765" is not given. The editors have reserved it for a separate publication in which it is to appear together with Diderot's *Pensées détachées* and the *Traité de la Manière*. This plan, I think, is wise: we can hope to learn to understand Diderot the theoretician (such as he was) better when we shall first have got to know him well as a lover of art, in the *Salon Carré* in the Louvre, surrounded by the works he writes about. Too much damage (even if it is now in some respects obsolete) has already been done by the blind and frigid application of supposed "principles" of Diderot's to the study of works of art and the history of taste. It is one of the greatest merits of the present edition that it permits us to walk, as it were, through the *salons* in the company of Diderot. For the first time we can now follow his argument (which is always presented in an impassioned conversational style) in the light of his and our immediate response to what we see.

The volume before us is a worthy successor of the first volume of the series of review of which may be found in the summer issue of 1959 of our JOURNAL (pp. 362-364). With the exception of a few minor but practical changes, the form and the manner of presenting the several divisions of the work are the same.

The corpus of photographs is introduced by a picture and several sketches by Gabriel de Saint-Aubin of the interior of the *Salon Carré* as it appeared at the exhibition of 1765. We can see there the pictures hanging on the walls just as they were put up by Chardin who was again charged with the office of *tapisserie*. The editors were able to identify most of the works of art shown by St. Aubin. This information is conveyed to us quite simply with the help of three plates of tracings in which numbers are appropriately inserted within the outlines of the works of art which are identified. Unfortunately these numbers correspond only to the legend of the tracing and not to the numbers which identify the pictures in the corpus of photographs. Since Saint-Aubin's representations of the pictures are of course only cursory sketches in miniature a table correlating these numbers is badly needed. Here is the one I made up for my own use. The first number is always that given on the tracing; the one behind the dash (—) is the corresponding number in the corpus of photographs. "n.i." stands for "not illustrated."

Table of Comparisons

First plate of tracings:

1-61; 2 to 3—n.i.; 4-20; 5—n.i.; 6 to 13—

among these 27, 28, the rest n.i.; 15—n.i.; 16-10; 17-8 and 9; 18-12; 19-34; 20-35; 21-14; 22 (doubtful identification)—18 or 19 (?); 23 to 29—among these 15, 16, the rest n.i.; 30-17; 31 (doubtful identification)—18 or 19 (?); 32-13; 33 to 35—n.i.; 36-36 or 37; 37-33; 38-79; 39-78; 40-80a; 41-75; 42 to 43—n.i.; 44-86; 45-82.

Second plate of tracings:

1-69; 2-61; 3—n.i.; 4-71; 5 to 6—n.i.; 7-22; 8 to 15—among these 27, 28, the rest n.i.; 16-11; 17-14; 18—n.i.; 19-40; 20—n.i.; 21-85; 22 to 31—n.i.; 32-79; 33-78; 34-88; 35-97.

Third plate of tracings:

1 to 6—n.i.; 7-73; 8-25; 9 to 10—n.i.; 11-26; 12 to 14—n.i.

The photographs are almost uniformly good, but it would help if not only the title but also the actual size of each work were given in the legend. Some of the paintings which Diderot criticizes with a passionate fury seem so small and helpless in their photographic reproduction that Diderot appears like a bully who picks on a little orphan. One of these is Lépicier's *William the Conqueror landing in England*. The height of this work as it is shown in the photograph is just a little less than that of Fragonard's famous drawing of the Villa d'Este which is shown next to it. Actually the size of Lépicier's work is 26 by 17 feet; it is the largest painting in the *Salon*. When we see the discrepancy between what appears to be a cozy size and the true size of the picture we really take the measure of the gulf which separates a harmlessly inane mediocrity from the pompous. Diderot, far from appearing as a bully, now reminds us more readily of the young David.

On occasion paintings which are described as having last been seen at certain auctions abroad bring to mind pictures one has seen in one or the other of our museums in America. One of these is a version of Boucher's *Jupiter and Callisto* which, I think, may well be the picture by this name now in the Nelson Gallery in Kansas City.

In the *note historique* which precedes the reprinting of the official guidebook of the Académie and Diderot's text, the editors show again their great ability to write history objectively, precisely, and with a noble moral commitment. One example will suffice. The Comte de Caylus had died some time before the opening of the *Salon* and Diderot could not refrain from publishing a cruel epigram upon his death. This epigram went a long way to destroy the regard of posterity to which this dedicated antiquarian is certainly entitled. One sentence reestablishes the balance: "En 1766 l'Académie des Inscriptions rendra un juste hommage à cette grande figure, et le publiera dans le tome XXIV de son Histoire (pp. 221-34) en 1770."

On the other hand it is regrettable that a sense of modesty (I think) kept the editors from noting that a rather difficult passage in Diderot's text on the significance of the proportions of some antique statues (pp. 116-117,) which they leave without comment, has already been dealt with elaborately in a book by one of them, that is in chapter II of M. Sez-

⁸ In this respect, Duchamp's practice has astonishing affinities to the work of Ludwig Wittgenstein in his later period, a relationship which helps to verify George Hamilton's contention that Duchamp pataphysics finds a certain prophetic justification in the work of modern physicists and philosophers. See Ludwig Wittgenstein, *Philosophical Investigations*, New York, 1953.

⁹ For this interpretation, see Robert Lebel, *Marcel Duchamp*, New York, 1959, p. 75. For an argument that proposes a mode of discovering a "liberating experience" within the glass itself, see my dissertation, especially Chapters V and VI.

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ne's *Essais sur Diderot et l'Antiquité* (Oxford, 1957). The following should be noted in this connection: Figure 32 in the book here reviewed is cryptically labelled "Antinoüs." This figure is better known to modern readers as the Hermes in the Vatican (cf. Walter Amelung, *Die Skulpturen des Vatikanischen Museums*, II., pp. 132-8). Diderot, as well as his contemporaries, mistook it for an Antinous. Diderot's mistake here is quite challenging because he compares the presumed Antinous, among other figures, to a Hermes, any Hermes, in order to show the difference in character and proportions of these two different types of statuary. His illustration, alas, turns against him, but his argument is still not ill taken. Exact measurements of the proportions of the figures involved in Diderot's discussion are given in his *Encyclopédie*, (vol. II of the plates, 1763, "Dessin," plates XXXIII-XXXVIII).

The original manuscript of the Salon of 1765 no longer exists. The text here edited is that of Naigeon which was first printed in 1798. The argument of the editors that it is among all available texts the most authentic is thoroughly convincing. The most interesting of the "corrections" to which Grimm subjected Diderot's text before he allowed it to appear in his *Correspondence* are again remarked upon at the end of the volume. Modern editors may envy Grimm the special opportunity which a work published in manuscript only afforded him to please all subscribers. When Diderot speaks of provincial taste he mentions the cities of Bern and Neuchâtel in a somewhat condescending but perfectly appropriate manner. In the papers which went to Switzerland Grimm neatly replaced this illustration with "Frankfurt and Leipzig."

On occasion Grimm worries about the danger of Diderot's natural confidence in his senses. Grimm trusts more in longer sentences. Diderot describes a picture. He sees a hunter: "Il revient de la chasse." Grimm: "il tient encore son fusil; il est dans tout l'accoutrement d'un chasseur." Diderot: "Ostade ne désavouerait pas ce tableau." Grimm adds: "il est tout a fait dans sa manière." He seems to have anticipated by a least a hundred and fifty years the so-called scientific method in the history of art.

We may look forward to two more volumes of this masterly edition of the Salons.

PHILLIP FEHL
The University of Nebraska

Robert Rosenblum

Cubism and Twentieth Century Art, 327 pp., 268 ill. (40 in color).

New York: Harry N. Abrams, 1960. \$25.00.

Cubism like most stylistic terms is not a good descriptive term. Compared with some drawings of Dürer, Cambiaso and Poussin, in which the human figure is composed of regular geometrical bodies in the shape of cubes, the art of Picasso's and Braque's cubist phase is not very cubist. Even when composed of cubes, they are rarely regular volumina and the composition at large is mostly irregular rather than regular. This remark is made because Rosenblum's excellent book does not present 20th Century cubism within the larger context of

the history of European painting and accordingly lacks an analysis of the ultimate characteristics of cubism as a stylistic phenomenon.

It seems to this reviewer that cubism is primarily a method for the destruction of organic imagery and of rational space. As such it runs parallel to the efforts of fauvism and expressionism, which achieve this end by means of expressive distortion. For the same reason as expressionism it cannot subscribe to the analyzable character of a truly geometrical art such as Dürer's or Poussin's, since it is concerned with the creation of images that do not reflect the laws of nature in the mirror of art. Its prismatic forms are the means for organizing a pictorial structure which—contrary to the author's emphasis—is not only anti-naturalistic but anti-rational.

Hidden within this iconoclasm of early cubism lies, however, a totally different tendency, genuine only with Picasso, since 1912. It is the desire to create, by means of art, "objects" or realities of a tangible nature. The sculpture "guitar" of 1912 (fig. 199) represents the first venture in this direction. This tendency hails from primitive and therefore vital instincts.

Finally, cubism develops a system of non-predictable order. This order derives from an examination of the aesthetic substance *per se* and an experimentation with its potentialities. The author is primarily concerned with this aspect of cubist art and for the spirit of pure form he proves an interpreter of unusual gifts. His analysis of the individual art work is endowed with high sensibility yet avoids the desperate jargon of some of our advanced art journals. His description includes an unforced but keen sense for the meaning of subject matter even in such neutral looking subjects as those of cubist painting.

A history of cubism the text is only in the section of Picasso's and Braque's initial creations, because only here can we follow the step by step emergence of the new style. Otherwise the author is too limited by the character of a picture-book of the new monumental type in which the text appears more or less as a running commentary on the illustrations.

Within such limitations the author has given us a clear and true picture of the essential features of the major and minor branches of cubism. It includes the School of Paris as well as the Italian Futurists, the German painters of the "Blue Rider," Russian, English and American abstract-cubist painters, the purists and surrealists, and a chapter on cubist sculpture. The treatment is not biographical or chronological, but instead the reader will find penetrating characterizations of the visual aspects of well selected, typical examples. The occasional side glances from such artists as Nicholson to Flaxman and Blake or from Feininger to C. D. Friedrich as well as the spare comparisons with music and literature are all helpful and to the point.

The text does rarely make use of the literary comments of the artists and their contemporaries. This means occasionally a limitation of possible insight. Thus for instance Malevitch's suprematist manifesto contains noteworthy statements against painting as an expression of an individual and for an impersonal logic of pure form, which casts light on some aspects of purist cubism differing basically from the tendencies of initial cubism.

The survey of artists is much more inclusive than in some of the earlier books on cubism. It shows how futurism, surrealism and other movements have obtained from cubism the grammar of forms by which they were enabled to express their own contents. This, however, points out a major problem. Cubism on the highest level is a statement like a poem in which word and rhythm are one. Cubism on a lower order is a system, a procedure, a grammar of form. The difference between Juan Gris and Metzinger is not only one of talent but of aesthetic kind. With the genuine creators cubism means a metamorphosis, a recreation of the world and of the self. With the secondary masters cubism is a pictorial analysis of the objects unquestioningly accepted. With the camp followers cubism is a decorative system of predictable patterns. Although Rosenblum expresses by the choice of his descriptive adjectives genuine feeling for differences of quality, he does not in this reviewer's opinion sufficiently emphasize the difference of categories. In this sense the text reads occasionally like one on Mannerism in which the late Michelangelo and Daniele da Volterra would be treated as identical by the same type of characterizing descriptions. True, history must first be understood before it can be evaluated. Yet after understanding comes the setting of accents, comes clarification by judgement. In this respect the book is somewhat overcautious.

A chronology and bibliography follow the main text. 228 reproductions, 40 of them in color, provide for ample and excellent illustration. In form and content this is a highly successful achievement.

ALFRED NEUMEYER
Mills College

Federico Zeri

Pittura e Controriforma: L'arte senza tempo di Scipio da Gaeta, 147 pp., 100 ill. (4 in color).

Torino: Giulio Einaudi, 1957. L. 5500.

As the title suggests, Dr. Zeri's book is much more than simply a monograph on the art of the Roman painter Scipione Pulzone. In its broader significance it makes a series of deep probes into the complex situation in Roman Art during the decades of the Counter Reformation. Zeri has examined various important elements in the complex of artistic, social and intellectual forces which in diverse ways motivated or shaped artistic creativity at this crucial time and place in sixteenth century European art. These explorations, which define the cultural nutriment for Pulzone's work, are actually so extended and penetrating that they gain their own autonomy within the structure of the book.

Our attention is first directed to the sixteenth century international mode of portraiture. The whole course of this portrait tradition, from its Rogerian beginnings to the definitive statement in the portraits of Antonio Mor and the elaboration of its expressive resources with the diffusion of the style in courtly centers throughout Europe, is traced in a few pages of crisply drawn analysis. Within this comprehensive setting the early portraits of Pulzone are set in a kind of perspective which isolates personal from generic qualities. Now one can also more clearly sense the emergence of a new image of Roman society in the late portraits of Pul-

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zone—portraits which significantly parallel those of the Carracci in Bologna.

But the central argument of Zeri's study aims at defining the ideological stimuli which motivated those qualities of mystical introversion, of iconic remoteness and of pietism which gave the predominant tone to religious paintings in Rome during the age of the Counter Reformation. This harkening back to a kind of ascetic, archetypal Christian spirituality was rooted in the ferment and reform activated by the Protestant Reformation. At the level of official policy there was the well known directive of the Council of Trent against profane elements in the art of the Church. The condition was established that no religious image which had not been approved by the bishop could be placed in any church. But Zeri also discusses a little known but significant reflection of the Tridentine position in Giovanni Andrea Gilio's *Due Dialoghi . . . degli Errori de' Pittori*, published in 1564 and dedicated to Cardinal Alessandro Farnese. Gilio predicated a strict orthodoxy in religious iconography and a return to the spirit of simplicity and pious humility of religious art before the personal caprice and affectation of post-Michelangelo artists had departed from an art expressing a genuinely devotional spirit. Throughout these dialogues, as Zeri observes, there is implicit a new critical standard which assesses the significance of a painting not in terms of style or artistic quality but from the standpoint of its devotional content. This attitude provided the motivating spirit for that kind of sacred art, of which Pulzone is one of the chief exponents, where the artist seemed consciously to distill out all personal qualities of style in his attempt to achieve a timeless, immutable statement of the religious theme. This phase of Counter Reformation art ("pittura senza tempo"), Zeri believes, is the purest expression of the aspirations of the Counter Reformation mind for a sacred art of deep piety and conviction.

But within the general frame of the spiritual crisis of the Counter Reformation, there was a rich variety of response of both artist and patron to the flux of particular events, particular situations. Art in Rome during these decades had not one but several faces; any simple explanation of its character and determinants (e.g., the Council of Trent or Jesuit policies), is necessarily a distorted one. Zeri is quite aware of this; his picture of Counter Reformation art is a cumulative one; his analysis is always founded on the particular case, the individual exigency. There is, for example, a highly evocative discussion of the art of several intriguing but little known painters among Pulzone's contemporaries (Marco Pino, Marcello Venusti, Giovanni de' Vecchi, etc.) whose art, speaking with a genuine intensity of personal conviction, illuminates various aspects of the mystical vision of the period. The role of the Jesuit order as patron at this time is brought into the picture in the examples of the horrendous martyrdom cycles in San Stefano Rotondo and San Vitale and in the activity of the Jesuit father Giuseppe Valeriano who was productive as architect, painter and director of artistic projects undertaken by the order. To this singularly inventive temperament Zeri assigns the primary role in the formulation of that timeless, impersonal art which was the final

product of the Counter Reformation mentality. Of the decorations in the Cappella della Madonna della Strada in the Gesù (1584-88) which were the fruit of the collaboration between Padre Valeriano and Scipione Pulzone, Zeri has observed ". . . la pittura tocca per la prima volta uno stato di antipietisticità e antiemotività assoluta, una astratta immotilità, dove ogni passione è spenta e che cade al di fuori dell'azione corrosiva delle clessidre, degli orologi e dei puntali delle meridiane."

Perhaps the most suggestive of Zeri's ideas concerns the kind of direction given the arts of this period by the greatest secular patron in Rome at this time, the Farnese family. Under the protection of Paul III and later Cardinal Alessandro Farnese, most of the top flight artists and architects in Rome as well as a number of gifted sojourners worked at one time or other for the Farnese. The family's vigorous instinct for aggrandizement and self-glorification led to the creation of vast establishments in the organization of which there was more than a little suggestion of a revival of the institutions of medieval feudal estates. In the profusion of heraldic decor, in the preciosity of costume and the chivalric flavor of the imagery in the sumptuously decorated interiors—above all at Caprarola—Zeri senses an unmistakable neo-feudal stamp. He observes the final effect of this decoration to be "più prosimo agli arabesque senza fine dei *Mille-fleurs* che alle nitide partizioni delle logge di Raffaello . . ." He views the neo-feudal spirit of abstraction, mutually cooperating with Counter Reformation mysticism—that "intressarsi di divino e di aulico"—as the most decisive factor influencing the character of the art of this age. His hypothesis concerning the kind of stylistic crystallizations produced by the fruitful relationships between artists such as Giovanni de' Vecchi, Antoine Blocklandt and El Greco, working within the Farnese ambient in 1572, is most provocative. The question obviously needs more specialized investigation than the author could devote to it within the framework of his study; nevertheless he points the way toward new vistas of understanding.

Space does not permit discussion of many of the other exciting ideas sparked by this deeply stimulating book. The subtlety of the analysis, the breadth of its scope, the beauty and evocative power of the author's language (the book is impressive as a literary performance as well as at the art historical level), clearly establish it as one of the most important publications on Italian art of its decade; one ponders why it has yet to receive an adequate review in any important American art periodical. The intention of the present very limited remarks is simply to call attention to the importance of this study for its major contributions to our understanding of the action of the Counter Reformation psychology upon Roman art of the period.

DWIGHT C. MILLER
University of Illinois

Wylie Sypher

Rococo to Cubism in Art and Literature, xxviii + 353 pp., 44 ill.

New York: Random House, 1960. \$7.00.

Chronologically, the present study forms a sequel to the author's previously published

Four Stages of Renaissance Style, which dealt with stylistic changes occurring between 1400 and 1700. But whereas in the earlier book the sequence of styles discussed by Sypher could boast of a certain "organic" coherence, the more recent work suffers from a definite lack of unity in its subject matter. The Rococo can hardly be regarded as a wellspring of contemporary art (although the parallels which Sypher draws between it and *art nouveau* are unexceptionable); and few observers will underwrite the author's claim that Cubism and its satellites are the epitome of twentieth century art or literature. A perusal of *Rococo to Cubism* makes one inclined to think that it was pasted on to, rather than growing out of, its predecessor.

The poorly illustrated book is, on the whole, seductively written. It constitutes a kind of poetry of criticism and virtually bristles with highly provocative (or seemingly provocative) and often cryptic statements. Sypher's book could be taken much more seriously if the many dogmatic assertions in it were better substantiated. What precisely did Sypher have in mind when speaking of the Nabis as "middlemen for new conceptions of art . . . that originated in Baudelaire and faced toward Cézanne, Yeats, Hulme, Eliot, and the moderns who have transcended romanticism, realism, and personality and brought into the foreground the problem of representation" (p. 222)? Is it historically meaningful to say that the Romantics, because they found that reality is subjective, looked "forward to the Existentialists" (p. 64) or that the Impressionists and Post-Impressionists "by their revolts made possible cubism" (p. 150)? Can it be proved that "aesthetic theories . . . always flourish in manneristic periods" (p. 159); and is it true that Gide's immoralism is a "form of mannerism" (p. 166), that Stendhal is perhaps "the most important mannerist" of the nineteenth century (p. 168), and that Poe's *Masque of the Red Death* "is [sic] ornamental symbolism" (p. 208)?

Since, throughout the book, what is historically good or bad—aesthetic value judgments being held in abeyance—is determined by the author's, often admittedly eclectic, taste, long passages of *Rococo to Cubism* read like a *confessio*. But as confessions go, this one is all but sensational, since Sypher's taste runs rarely against the grain and likes to fasten on the classics of the avant-garde, Joyce, Gertrude Stein, Gide, Pirandello, Picasso, Braque, Mondrian and, especially, T. S. Eliot, whose name crops up at the most unlikely places in half-veiled comparisons with artistic trends that would seem to be totally alien to his art ("For Eliot, the verse, the medium, is the substructure of poetry, and for the cubist the painting is a number of planes"). The reader charged with reviewing Sypher's book thus finds himself in the position of the famous historian (I think it was Ranke) who, when presented with a volume of commemorative essays dedicated to him, drily remarked: "It'll take a lifetime to refute all this."

However, it must be admitted that *Rococo to Cubism* contains a number of fine descriptions and neat summaries of artistic trends (the succinct treatment of realism on pp. 71-73, the description of Monet's *Nymphéas* series, the thumbnail sketch of *art nouveau* proclivities, etc.). To be sure, many of these syn-



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opses are drawn from monographs and other pertinent secondary material, so that the only thing original in them is the phrasing. A serious structural flaw in the book comes to light when one examines the way in which these purple patches are connected with each other, many of the chapters being so flimsily bridged that the reader finds himself on the other shore without realizing that he has crossed a river. By placing what is obvious and widely acknowledged side by side with extended critical idiosyncrasies, Sypher lays himself open to the charge of confusing the issue and misleading the lay reader and the beginning student of the highly interesting subject he is dealing with. For this reason alone, *Rococo to Cubism* is badly suited for the classroom.

As for Sypher's method, it is decidedly pseudo-Hegelian. The progress and accomplishment of a movement is gauged by the degree of its conformity with the *Zeitgeist*, especially with contemporary scientific theory. The history of art is seen as a perpetual unfolding of contemporaneities, the *contemporary* being one of Sypher's chief criteria. For the classically inclined author of *Rococo to Cubism*, perfect contemporaneity is conveniently reached in the age of Cubism, Neo-Plasticism and Tachism. What is unclassical (undetached, dynamic, emotional) is dismissed as being incapable of forming a style and, hence, of manifesting its conformity to a *Zeitgeist*. Romanticism falls by the wayside because it is "picturesque" (as if this term were able to embrace the enormous range of Romantic art, the German branch of which Sypher does not appear to have studied very thoroughly). Realism, Naturalism and Impressionism are so many forms of nineteenth-century empiricism and "means of testing values pragmatically." Expressionism is totally misunderstood or misrepresented ("Psychological landscape, psychological architecture: these are some final versions of picturesque, which turns out to be, at last, with the aid of the associational values of History and Locale, a form of symbolism or expressionism"), Surrealism silently buried. In short, whatever fails to be detached, abstracted, intellectual or static in cultural history suffers from blockage, a term which Sypher, borrowing it from Pierre Francastel, uses to denote a kind of circulatory disease in the history of culture.

Since Sypher's study is a comparative one, special attention is due to the analogies which are drawn between art and literature (music being only a silent partner). In this crucial area the author's daring borders on recklessness. Phrases like "all this seems like Valéry" (p. 135) are both grammatically and conceptually wobbly. The comparison between Watteau's *Enseigne de Gersaint* and an excerpt from Pope's *Epilogue to the Satires* ("These scenes belong to an art that makes the most of its limited scale, an art that does not divorce the mind from sensibility") has nothing to recommend it. And are Milton's *L'Allegro* and *Il Penseroso* really "like painting by Claude"? What is Sypher's methodology? Matters get worse when the author's favorite style is reached. Sypher's outline of a Cubist literature is held together by the thinnest of threads—which, at one point is labeled "ambiguity"—and encompasses such diversified phenomena as Joyce's fiction (are the Thomist epiphanies really cubistic?), Pirandello's plays (cubistic

because, in them, there is "no clear boundary between life and art"), Eliot's poetry and Gide's novels. (Violating his own premises, Sypher seeks to make Lafcadio a Cubist by claiming that the "acte gratuit is a psychological mechanism congenial to the cubist artist who in his readiness to shift perspective takes the impromptu approach").

As in his earlier book, Sypher repeatedly succumbs to the temptation of transferring art historical terms to the literary plane, an undertaking the necessity or appropriateness of which he fails to demonstrate in many instances. For either the analogies become so broad and vague as to be practically meaningless, or they force the works in question into the wrong channels. Especially in the closing section of his book ("Neo-Plasticism and Poetry") Sypher abandons all methodological restraint and indulges in quasi-lyrical outbursts in which Cubism is celebrated as a melting-pot in which all that counts in modern art is made contemporary. Now he suddenly quotes the Expressionist Kandinsky, the Surrealist Matta and the Futurist Boccioni with approval and analyzes Picasso's *Girl Before a Mirror* in terms that make it seem a veritable cornucopia of modern art.

I wish I had time to dwell at length on one of the weakest points of Sypher's book: its failure to be consistent in terminology. The term stylization, for example, is used in a sense that is radically opposed to currently accepted usage. Sypher defines it as "the use of a certain technique that does not become a style until it can be used to represent adequately a contemporary view of the world," i.e., as personal style or manner. However, on p. 216 ff. the word is used correctly to designate a certain degree of abstraction from organic form. Similar problems arise in connection with Sypher's use of words like picturesque, cinematic (why the static art of Cubism should be called cinematic I do not know), montage (Eliot's use of it is not so much Cubistic as it is a sign of his, and our, eclecticism), virtuoso and pastiche ("In many plays Shakespeare was a pasticheur—in *Measure for Measure*, for example, or *Cymbeline*, or perhaps *Hamlet*? He did not have a style either, but showed every sign of virtuosity").

In short: here is a book which, fascinating in many ways, causes the reader to be more often frustrated than enlightened and which, honestly intended, cannot well be regarded as a valid contribution to aesthetics or the history of art and literature.

ULRICH WEISSTEIN
Indiana University

Wallace S. Baldinger

The Visual Arts, xii + 308 pp., 125 ill. (4 in color).

New York: Holt, Rinehart and Winston, 1960. \$6.75

The stated mission of this introduction to the visual arts is a modest one: to open new vistas in these arts. It not only succeeds in this but provides much pleasure along the way.

The organization of *The Visual Arts* is simplicity itself. Chapters 1 and 2 deal briefly with what the author calls the "elements" and "principles" of the arts; chapters 3 through 8 are titled "Industrial Design and the Crafts," "Architecture," "Sculpture," "Photography and the Motion Picture," "Illustrating and Print

Making," and "Painting." In each of these chapters "case studies" of specific works form the heart of the text, and each chapter concludes with a summary and a group of recommended readings. The latter is not a mere listing but is a prudent selection of works, described in what amounts in each case to a paragraph-long book review. In addition, the text is provided with eight pages of notes and an index. The book is handsomely illustrated with four good color plates and many superb black and white illustrations. *The Visual Arts* is a well-planned, carefully thought out work and testifies to the perceptiveness and craftsmanship of the author and those who assisted him.

Professor Baldinger's book is distinguished from its predecessors in several noteworthy respects. One is the integral role that Oriental art plays in the text, not only in providing examples for analysis but in the philosophical orientation of the study itself. Obviously the author is at home in Eastern art and his wide-ranging observations add considerable validity to the asserted "universality" of his "elements" and "principles."

The chapter on photography and the motion picture is as comprehensive and significant as any other in the book. Here Professor Baldinger has not relied entirely upon published sources, but has secured information from the photographers and others involved. The reader is provided with detailed information on each photograph and with general technical information not available elsewhere. The description of Stieglitz shooting his *Winter on Fifth Avenue* amidst a blinding snowstorm is dramatic and moving.

While much of the material the author covers in other portions of this book is familiar enough, yet it is a pleasure to find (in the chapter on painting) things like the fine discussion of Orozco's mural on the stage wall of the open-air theater of the National School for Teachers in Mexico City—a major work of the Mexican painter and one that needs to be much better known in the United States.

Professor Baldinger's recommended readings reveal a refreshing discrimination. Additional readings suggested at the end of his short chapter called "Elements," for instance, number only eight, but included are such works as *Point and Line to Plane* by Kandinsky (for which Baldinger provides us with the title of the first German edition as well) and Michael Wilson: *What is Color? The Goethean Approach to a Fundamental Problem*. In the notes and footnotes also we are referred to first-rate sources; the reader has the feeling that on every side he is greatly encouraged to plunge deeper into the subject at hand.

In a book of such broad scope the critical reader is bound to take issue with the author on some matters. For instance, one can sympathize with the desire of the writer of a book of this kind to begin with familiar experiences, yet the opening paragraphs, in which we are informed about the things a prospective buyer of a used car might be interested in, seem contrived and somewhat trivial, particularly with the photograph of the noble Garden of Ryōanji on the facing page! I believe that factory producers of pottery have generally resorted to ornamentation for more compelling market reasons than merely to conceal imperfections, as the author implies (p. 60). Of the two gen-

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Marcel Röthlisberger, formerly of the faculty of Yale University, is now a member of the Institute for Advanced Study at Princeton. Yale Publications in the History of Art, 13.

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eral procedures in sculpture, identified here as "additive" and "subtractive" (p. 120), is not "constructing" only nominally an "additive" technique? The author cites the chryselephantine *Athena* as an example of the antiquity of the usage of different materials in one work, but to me this same example emphasizes the particular obscurity of the term "additive" when used to describe the technique of much contemporary sculpture. The last section, "Living with Pictures," adds little to the book. When confronted with "right" and "wrong" comparisons I am always reminded of those 19th century taste books, in which it now appears that, with few exceptions, the most significant thing demonstrated by the "right" choice was the change of taste, and not its excellence.

Be that as it may, and these objections involve minor points, there can be no doubt that our "appreciation" literature achieves a new and sounder character with *The Visual Arts*.

THEODORE E. KLITZKE
University of Alabama

Lothar-Günther Buchheim

Der Blaue Reiter und die "Neue Künstlervereinigung München," 344 pp., 283 ill. (many in color)

Feldafing: Buchheim Verlag, 1959. 96 DM.

During the 1950s the price of *Der Blaue Reiter Almanac* rose from \$20 to \$140 on the second hand book market. Although this raw piece of information may be disheartening for someone who is searching for this prime document of modern art, it is a fair indication of the esteem which several of the artists of the group have finally and deservedly won.

The *Blaue Reiter* revival began in 1949 with an impressive exhibition organized by Ludwig Grote and held in the *Haus der Kunst*, Munich. To the German people for whom this kind of art had been blacked out for almost fifteen years, the exhibition was a revelation. It also received an overwhelming response in Basel, where it was shown the next year. In December of 1954 a modest exhibition of the group was presented by the Curt Valentin Gallery, New York City. Shortly thereafter the dam broke, and by now the leading artists of the group have come very much into their own. Today the basic facts of pre-World War I Munich art are known to every student by virtue of an aggressive publishing campaign: monographs of the leading artists abound and several excellent period studies can be found in every good library. Nevertheless a thoroughgoing study of *Der Blaue Reiter* (DBR) does not yet exist. Unfortunately Mr. Buchheim's book—for all its size, charm, fashionableness and attractive printing—does not satisfy the need.

The author begins with a brief survey of the art situation in Europe around 1900. The "stagnation" of German art is contrasted with the vitality of the leading French movements. *Jugendstil* is given considerable credit for the healthy change toward modernity in Munich and Gauguin and Van Gogh are seen as imposing prototypes. Organizations of artists (Neu Dachau, Scholle, and Phalanx) are briefly mentioned in order to introduce the sub-topic of the book, the *Neue Künstlervereinigung* (NKV). Immediately a lengthy comparison is

made between this group and the *Brücke* (the latter group having been the subject of the author's previous study). A comparison of this kind—entailing as it does the making of delicate generalities about a group of artists in Munich who were not really a group but rather a loose organization—would have more meaning if it appeared at the end of the chapter on the NKV instead of preceding it.

After taking the NKV through its origin, struggles, and dissolution, Buchheim presents DBR in the same fashion. Then follows the major portion of the book which consists of short monograph studies of nine favored artists: Kandinsky, Marc, Macke, Jawlensky, Klee, Kubin, Münter, Campendonk, and von Werefkin. The final sixty pages of the book are made up of a few black and white reproductions, numerous photos of the artists involved in the movements, a chronology of the NKV and the DBR (1909-1916), a general chronology (1888-1916), biographical data year by year for the nine artists studied, a list of illustrations, a bibliography, an index and acknowledgements.

This must all sound very impressive. But what it actually amounts to is a prime example of the pretence of modern, flashy bookmaking. One must take a second look at these books in the same way one examines the superbly packaged offerings at the supermarket: for in neither case do you always get what you think you pay for. The ostensible subjects—the NKV and DBR—receive just a little more space (forty pages of actual text) than the would-be academic flourish of chronologies, etc., at the end (most of the material in the chronologies having already been covered two or three times in the text). The lion's share of this book is dedicated to the scarcely original or distinguished essays on the nine, already sanctified artists. Minor artists of the two groups about whom we should have a more substantial knowledge are barely mentioned; and some are not represented by a single illustration.

I know nothing about Mr. Buchheim or his training, but I cannot help but admire his instinct for manufacturing. Instead of fussing with photographic material—that is, searching for the photo of a hard to find work which plays a critical rôle in the text—he gets right down to production problems by borrowing readily available plates and using them regardless of their historical pertinacity. Monstrosities of representation and balance result from this opportunism of photo selection. Kandinsky appears to be primarily a graphic artist (42 items), an undue emphasis is given to the years 1904-1908, and somehow two of his works of 1922 are included. However, the author does place his illustrations beautifully on the page and he is a master with the clipping shears. For instance, in demonstration how Gauguin and Van Gogh are forerunners, he pins ten Gauguin quotes together with little connecting phrases of his own. Presumably however, he did not have a Van Gogh book handy for the Dutchman only gets four lines! It should already be guessed that no footnotes have been allowed to mar the easy flow, spoil the attractive look of the text, and frighten away the chief clientele for a book of this kind—the elegant people who decorate coffee tables with unread status symbol objects.

Assuming my calculation of Mr. Buchheim's intentions are correct, it would then be unfair

to him to criticize his book in depth. I must pass over mis-quotes, the outright errors of fact (e.g., the second BR exhibition did not consist only of "pure graphics" but included an important number of watercolors), and the astonishing lack of balance (beyond that already discussed). Others have not been so kind. At the present moment three groups are suing the author for failing to obtain photo reproduction rights.

The author's positive contribution is the Macke-Marc correspondence which he presents for the first time at length. These letters are fascinating to read and, within the framework of Buchheim's style, give a sense of vividness to those old momentous days. Macke is obviously his hero and whenever possible is quoted as authority. Buchheim never suspects that his youthful, talented, and aggressively opinionated hero was emboldened by the fact that his rich uncle, Bernhard Koehler, was financially underwriting many of the projects of the Munich artists. Standing at the side of subsidy permits one to be bold . . . and rash. One wonders why the authors—to whom all documentary sources seemed to have been opened—never tapped the files of the Münter Bequest in order to restore some sense of proportion and historical sophistication.

One day we may have a serious study of the NKV and DBR wherein, as a minimum, we can find republished the catalogue listings, the full quotes, a careful and judicious text, and, as far as possible, reproductions of the works exhibited at each show. Until that time comes, it would be worthwhile to simply republish the *Almanac* itself.

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State University of New York,
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James Jackson Jarves

The Art-Idea, ed. by Benjamin Rowland, Jr., xxx + 313 pp.

Cambridge: Belknap Press of Harvard University Press, 1960. \$5.95.

The rebirth of selective American art literature pertaining to past times is ever a meritorious event. In America, writing on art became a popular enterprise in the early decades of the century past.

James Jackson Jarves was a man whose interests in art aroused moments of attention in American society. Benjamin Rowland, Jr., of Harvard University, has edited and republished Jarves's book, *The Art-Idea*, as significant art literature. The editor's interpretative and biographical introduction is brief but pertinent to an understanding of Jarves's personality and the text.

The Art-Idea, first published in 1864, brings readers the art philosophy of Jarves, art critic, connoisseur, and author of varied books on art. He held the interest of art critics in New York and Boston from about 1860 until the sale of his collection of Italian primitives to the Yale School of Fine Arts.

In "Preliminary Talk," Jarves relates the history of responses received when he offered at nominal cost his collection of Italian paintings, some extremely rare, to New York City and then to Boston. The *New York Daily Tribune's* art columnist Clarence C. Cook had said

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in 1868: "It must always be regretted that there was not intelligence enough in New York, nor public spirit enough to secure the possession of the Jarves Gallery to New York City. The way in which the collection was received here; the peddling spirit in which it was haggled over by people who seemed to think it dear at any price, and yet were inconsistently desirous to get possession of it; and the final inability of the Historical Society to raise the small sum of \$25,000 which Mr. Jarves was willing to take for what had cost him \$60,000—all these things did us great discredit." Boston also failed to acquire the collection. Today Jarves is best known for the paintings in the art gallery of Yale University secured by Yale College in 1871.

Important notations are traced in *The Art-Idea* about art criticism in Jarves's times. Art criticism was often pedantic, sharply personal, and somewhat sentimental in tone. The nineteenth century art critic in America used bias criticism in his writing. His understanding and perception of art he expressed directly. Like the artist, he was mainly original in the creation of ideas and thoughts about art. Jarves's writing is occasionally tinted by the reflections of John Ruskin, whose position on art had established deep roots in American aesthetics in the 1850's.

In relating his philosophy of learning, Jar-

ves develops a definition of art and speaks of the importance of art to the uncultivated and the cultivated mind, using science as a corollary to exemplification of art ideas. He views the awakening of art-feeling with depths of perception that are practical and philosophically clear. He sees art as deeply interrelated with civil and intellectual progress.

Jarves includes discussion about the place of art in various seats of civilization and the spiritual relation in artistic feeling. The birth of true art is in Greece, in Jarves's opinion. The characteristics of Greek art are compared convincingly with those of Egyptian, Roman, and Christian art. His contention that Greek art is the noblest yet produced motivates an extensive treatment of the subject with comparisons given between Christian and Greek art. The religious idea is debated in a philosophical context. Generalizations are formed also in mention of works by Italian Renaissance artists.

The art-idea is traced historically to the period of its advent in America, an "agglomerate of European civilizations." Jarves traces the status of appreciation and understanding of art in America, returning to Italy for examples of taste. But he is specific in listing the reasons pointing to the "bright horizon of the future" for art in America.

Sculptor Horatio Greenough and painter

Washington Allston are highly esteemed by Jarves as the American pioneers in these two arts. He is sensitive in his criticism of the work of Hiram Powers and Thomas Crawford.

Jarves views in perspective the purpose of architecture and its principles. He speaks of the sociological, religious, and economic needs of America and the infusion of the aesthetic element. The recommendation of professorships of art, courses of instruction, attractive buildings, opening of museums, design in manufactured objects, reproductions of works of art, and other needs is mentioned as important. Jarves develops a synthesis in which the existence of the art-idea is justified.

In the introduction, the editor mentions William Morris Hunt in connection with functionalism and eclecticism in architecture. But it was Richard Morris Hunt rather than his brother William who was an architect and turned to eclecticism in his practice.

The book is a research-motivating source for the student of American art. Broad and varied in the aspects of art discussed at a time in America when art writing was haphazardly practiced, *The Art-Idea* provides the reader with insights meaningful to the study of art.

JOHN P. SIMONS

University of Wichita

BOOKS RECEIVED

Ad Reinhardt, 1960: *25 Years of Abstract Painting*, 16 pp., 7 ill. (3 in color), New York: Betty Parsons Gallery, 1960.

Adams, Henry, *Mont-Saint-Michel and Chartres*, 384 pp., 4 ill., New York: Mentor Books, 1961. 75¢.

Adams, Philip R., and Zervos, Christian, *Mary Gallery: Sculpture*, 1961 pp., 172 ill., New York: Wittenborn, 1961. \$12.50.

Adler, Gerhard, *The Living Symbol: A Case Study in the Process of Individuation*, Bollingen Series LXIII, 463 pp., 31 ill. (9 in color), New York: Pantheon Books, 1961. \$6.00.

Anderson, Donald M., *Elements of Design*, 218 pp., 212 ill., New York: Holt, Rinehart and Winston, 1961. \$5.00.

Arnason, H. H., *Directions in Modern Painting*, 28 pp., New York: Solomon R. Guggenheim Museum, 1961. 50¢.

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sign for You, 206 pp., many ill., New York: John Wiley, 1961. \$7.95.

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Brooks, Leonard, *Course in Wash Drawing*, 61 pp., many ill. (5 in color), New York: Reinhold, 1961. \$4.95.

Cassou, Jean, *Germaine Richier*, 10 pp., 32 ill., New York: Universe Books, 1961. \$1.95.

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Finberg, A. J., *The Life of J. M. W. Turner*,



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- R.A., ed. 2, 543 pp., 25 ill., New York: Oxford University Press, 1961. \$10.00.
- Flamische Meister aus der Staatlichen Kunsthalle Karlsruhe*, int. by Jan Lauts, unpag., 46 ill. (4 in color), Karlsruhe: Staatlichen Kunsthalle, 1961.
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- Guptill, Arthur L., *Drawing with Pen and Ink*, rev. ed., 159 pp., many ill., New York: Reinhold, 1961. \$8.95.
- Haftmann, Werner, *Painting in the Twentieth Century*, 2 vols., 430 pp., 54 ill.; 438 pp., 395 ill. (55 in color), New York: Frederick A. Praeger, 1961. \$42.50.
- Harris, John, *Regency Furniture Designs from Contemporary Source Books*, 26 pp., 308 ill., Chicago: Quadrangle Books, 1961. \$10.00.
- Herbert, Eugenia W., *The Artist and Social Reform*, 236 pp., 24 ill., New Haven: Yale University Press, 1961. \$5.00.
- Hodin, J. P., *Lynn Chadwick*, 19 pp., 32 ill., New York: Universe Books, 1961. \$1.95.
- The Huntington Art Collection: A Handbook*, 115 pp., many ill., San Marino, Calif.: Henry E. Huntington Library and Art Gallery, 1961.
- Jane Muus: Woodcuts*, unpag., 41 ill., Copenhagen: Hans Reitzels, 1961. 4.95 D.C.
- Janson, H. W., and Janson, Dora Jane, *The Picture History of Painting*, 224 pp., 133 ill. (33 in color), New York: Washington Square Press, 1961. 90¢.
- Journal of Glass Studies*, vol. III, 175 pp., many ill., Corning, N.Y.: Corning Museum of Glass, 1961. \$5.00.
- Jung, C. G., *Freud and Psychoanalysis*, Collected Works, vol. 4, Bollingen Series XX, 376 pp., New York: Pantheon Books, 1961. \$5.00.
- Kay, Reed, *The Painter's Companion: A Basic Guide to Studio Methods and Materials*, 264 pp., 26 ill., Cambridge, Mass.: Webb Books, 1961. \$1.95.
- Kim, Chewon and Gompertz, G. St. G. M., eds., *The Ceramic Art of Korea*, 222 pp., 100 ill. (30 in color), New York: Thomas Yoseloff, 1961. \$15.00.
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- Lebrun, Rico, *Rico Lebrun Drawings*, 99 pp., 61 ill., Berkeley: University of California Press, 1961. \$7.50.
- Lesssen, Heidi, *Art and Anatomy*, 80 pp., many ill., New York: Barnes & Noble, 1961. \$1.75.
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- Münz, Ludwig, *The Drawings of Pieter Bruegel*, 50 pp., 154 ill. (1 in color), Greenwich, Conn.: New York Graphic Society, 1961. \$13.50.
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- The Museum*, new series, vol. 13, nos. 1 and 2, 41 pp., 41 ill., Newark, N.J.: Newark Museum, 1961. \$2.50 per year, 75¢ per copy.
- Newton, Douglas, *Art Styles of the Papuan Gulf*, 100 pp., 265 ill., New York: Museum of Primitive Art, 1961. \$6.00.
- Olivia Holm-Møller: Etchings & Woodcuts*, unpag., 41 ill., Copenhagen: Hans Reitzels, 1961. 4.95 D.C.
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- Orsini, Gian N. G., *Benedetto Croce: Philosopher of Art and Literary Critic*, 379 pp., 1 ill., Carbondale: Southern Illinois University Press, 1961. \$10.00.
- Paintings in the Art Institute of Chicago*, 490 pp., 160 ill. (36 in color), Chicago: Art Institute of Chicago, 1961. \$10.00.
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- Penrose, Roland, *Picasso*, 11 pp., 32 ill., New York: Universe Books, 1961. \$1.95.
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- The Pocket Dictionary of Art Terms*, ed. Mervyn Levy, 121 pp., Greenwich, Conn.: New York Graphic Society, 1961. 95¢.
- Pour l'Art*, Revue bimestrielle, Nov.-Dec., 52 pp., many ill., Lausanne-Paris: Pour l'Art, 1960. NF 2.50.
- Randlett, Samuel, *The Art of Origami: Paper Folding, Traditional and Modern*, 192 pp., many ill., New York: Dutton, 1961. \$5.95.
- Read, Herbert, *Art Now*, 2nd ed., 131 pp., 196 ill. (4 in color), New York: Pitman, 1960. \$8.50.
- Richardson, John, *Braque*, 110 pp., 77 ill. (34 in color), Greenwich, Conn.: New York Graphic Society, 1961. \$12.50.
- Rippl-Rónai József Centenárius Kiállítás*, int. by Genthon Istvan, 26 pp., 38 ill. (1 in color) Budapest: Magyar Nemzeti Galéria, 1961.
- Roth, Cecil, ed., *Jewish Art: An Illustrated History*, 971 pp., 469 ill. (12 in color), New York: McGraw-Hill, 1961. \$14.95.
- Rutt, Anna Hong, *Home Furnishing*, 2nd ed., 508 pp., many ill., New York: John Wiley, 1961. \$7.50.
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- Sammlung G. David Thompson, Pittsburgh/USA*, 14 Dezember 1960—29 Januar 1961, unpag., many ill. (many in color), Düsseldorf: Kunstmuseum, 1960.
- Sandburg, Carl, *Steichen the Photographer*, 80 pp., 50 ill., New York: Museum of Modern Art, 1961. \$2.50.
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- Seuphor, Michel, *Jean Arp*, 8 pp., 32 ill., New York: Universe Books, 1961. \$1.95.
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- Sullivan, Michael, *An Introduction to Chinese Art*, 223 pp., 155 ill. (4 in color), 4 maps, Berkeley: University of California Press, 1961. \$8.00.
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- Taylor, Joshua C., *Futurism*, 154 pp., 141 ill. (22 in color), New York: Museum of Modern Art, 1961. \$6.50.
- Traditional Art of the African Nations*, unpag., 79 ill. (3 in color), New York: Museum of Primitive Art, 1961. \$6.00.
- Treasures of the Detroit Institute of Arts*, int. by E. P. Richardson, 286 pp., many ill., Detroit: Detroit Institute of Arts, 1960.

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Van Molle, Frans, *Identification d'un portrait de Gilles Joye attribué à Memlinc, Les Primitifs Flamands, III, Contributions à l'étude des Primitifs Flamands* 26 pp., 6 ill., Bruxelles: Centre National de Recherches "Primitifs Flamands," 1960. 80 FB.

Vasary János *Emlékkéllátása*, int. by Bordácsné Haulisch Lenke, 30 pp., 41 ill. (1 in color), Budapest: Magyar Nemzeti Galéria, 1961.

Von Hofmannsthal, Hugo, *Poems and Verse Plays*, Bollingen Series XXXIII, 2, 562 pp., New York: Pantheon Books, 1961. \$6.00.

Weiss, Paul, *Nine Basic Arts*, 238 pp., Carbondale: Southern Illinois Press, 1961. \$5.00.

West, Kitty, *Hand Coloring Your Photographs with Oils and Dyes*, 124 pp., 49 ill. (9 in color), Philadelphia: Chilton, 1961. \$2.95 cloth, \$1.95 paper.

Wolff, Janet, and Owett, Bernard, *Let's Imagine Thinking Up Things*, 32 pp., many ill., New York: Dutton, 1961. \$2.95.

Print Check-List

Sir:

I am preparing a check-list of the lithographs and etchings of Thomas Shotter Boys. I would like to hear from collectors who have Boys prints (other than the Paris and London sets); also, books illustrated by Boys, as well as drawings and letters by him.

GUSTAVE VON GROSCHWITZ
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Personnel in College Museums

Alfred K. Guthe has been appointed director of the Frank H. McClung Museum, University of Tennessee to succeed Thomas M. N. Lewis, retired.

Millard B. Rogers leaves his position as Associate Director of the Seattle Art Museum to return to college teaching as Associate Professor of Art History at the University of Washington.

John D. LaPlante is Acting Director at the Stanford University Art Gallery and Museum replacing Ray N. Faulkner who has resigned.

New Gallery-Foundation

Julius Carlebach, well known New York art dealer, has announced plans for United World Arts, a Gallery-Foundation dedicated to the exhibition of art treasures from the cultural and industrial productions of the world's peoples—past and present. This is a non-profit enterprise, contributions to which are tax deductible. A site has been selected and work on the new gallery is in progress. The exhibition series is expected to begin soon. It is the Foundation's intention to produce constant fresh stimulus for betterment of collections and art works through greater national awareness of international achievements. Following the year's exhibition will come an Annual Collection Group Show, reviewing the year's accomplishments and incentives. Mr. Carlebach has announced a distin-



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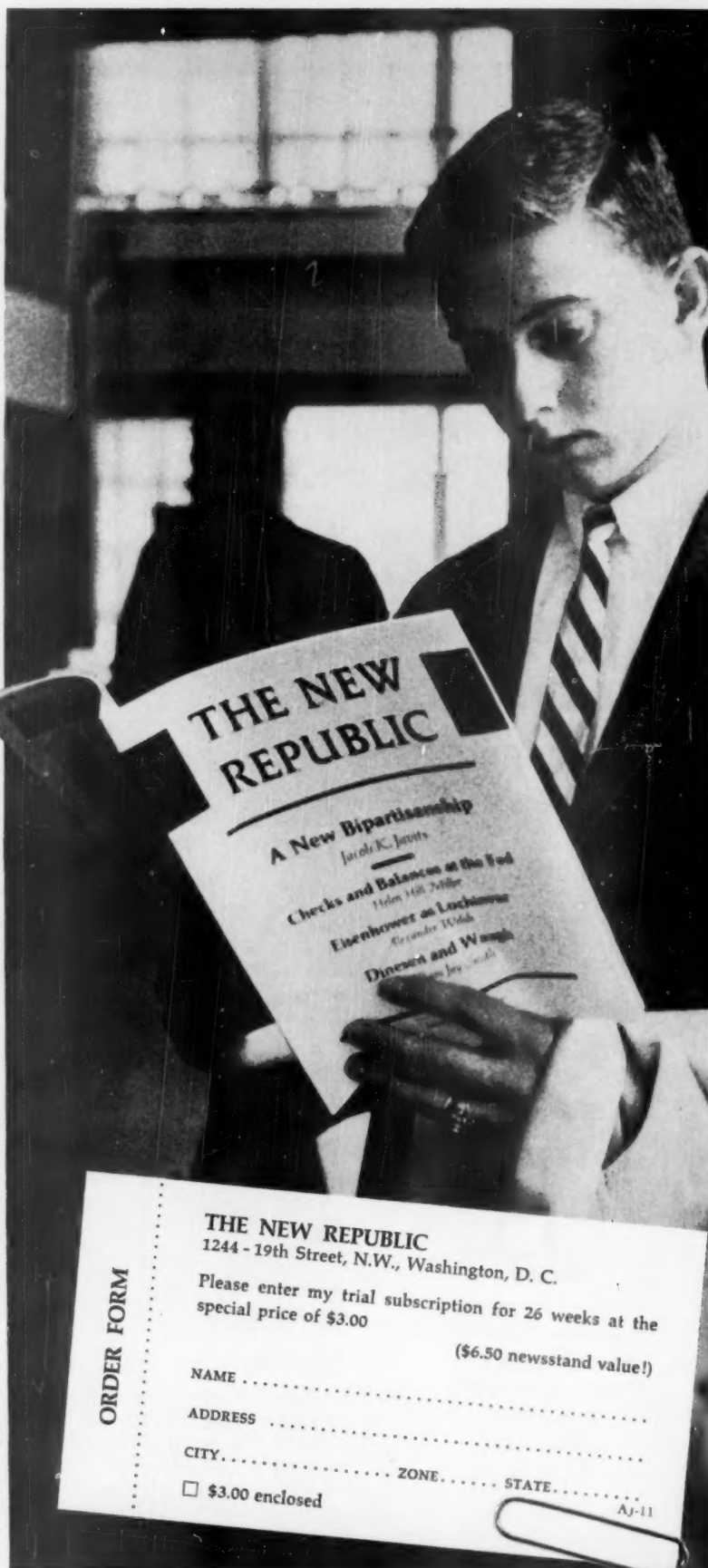
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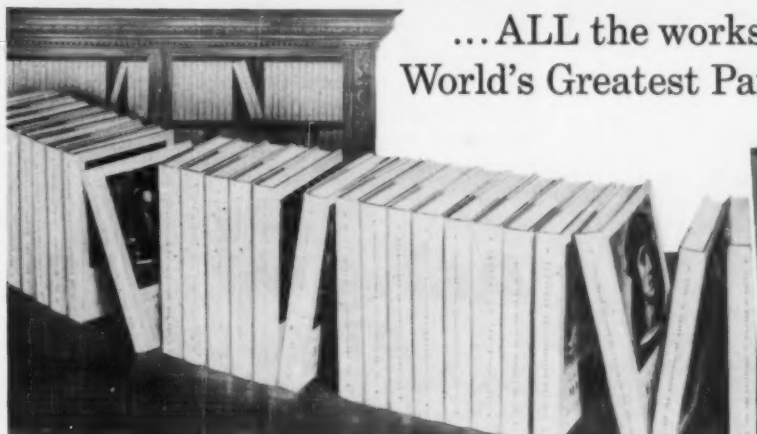
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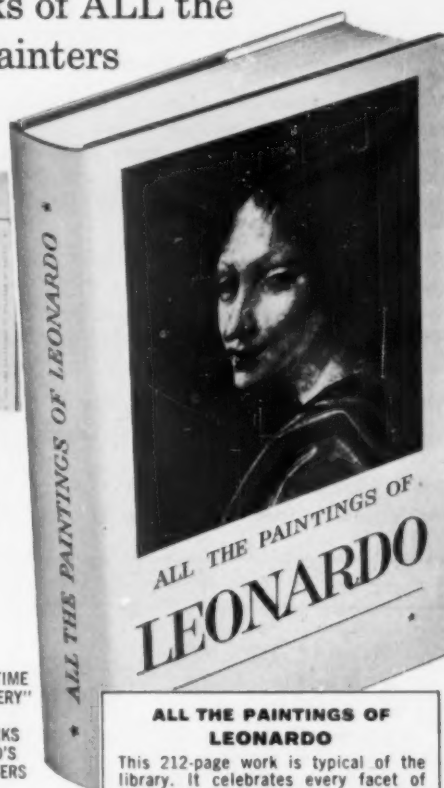
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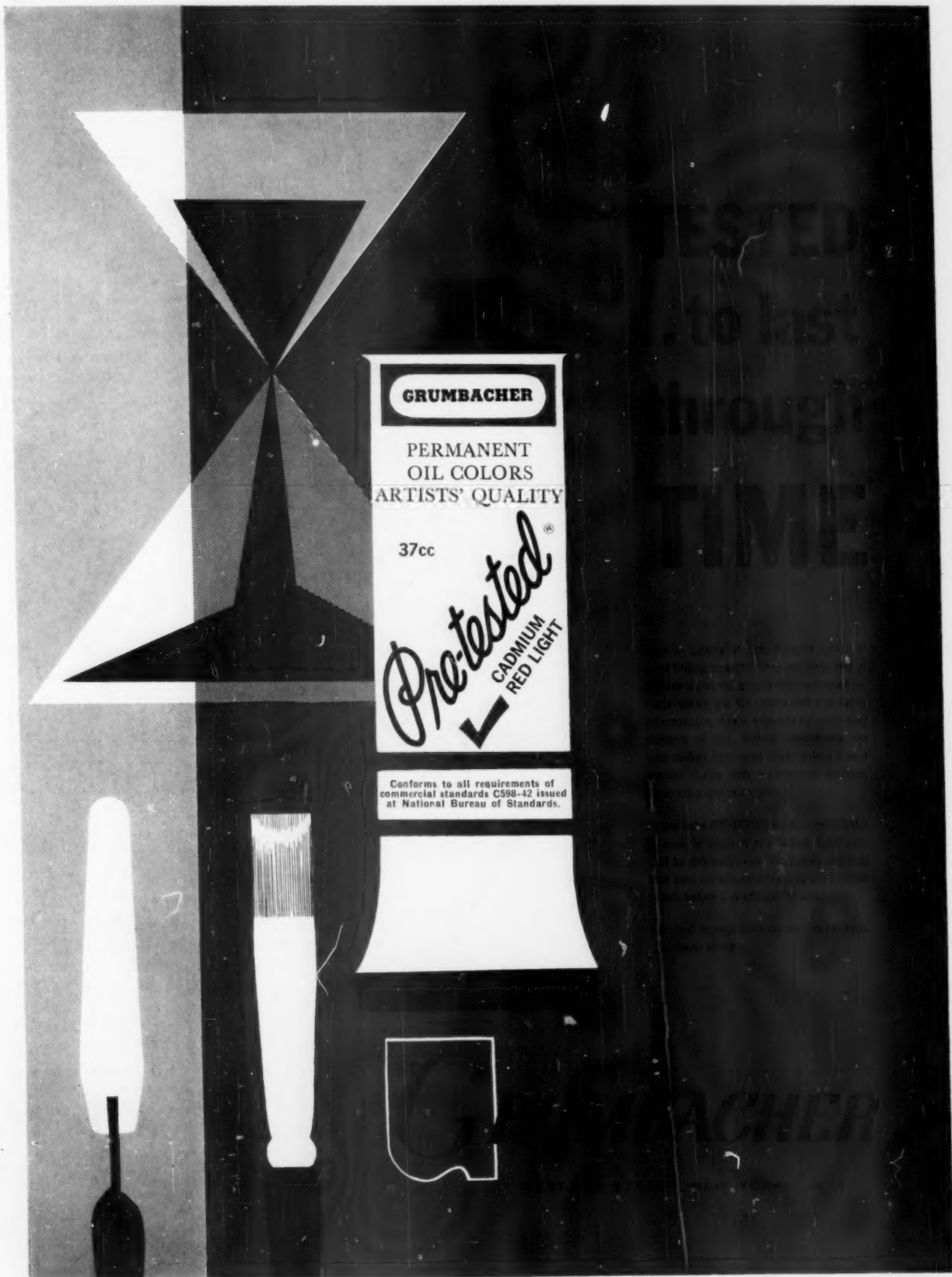
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